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LOUDON GREENLEES

Scottish Baritone

in America Throughout October, Sails Today for European Engagements. He Returns for a Second Tour Here in January

MR. and MRS. VLADIMIR GOLSCHMANN
arrived in New York, October 21, on the SS. Normandie after a holiday in Italy and France. They spent a few days in New York before leaving for St. Louis, where Mr. Golschmann is to open his fifth regular season as conductor of the St. Louis Symphony Orchestra.

MIRIAM SOLOVIEFF and LOUIS PERSINGER,
with whom the young California violinist is studying. Miss Solovieff already has to her credit appearances at the Hollywood Bowl (under Gabrilowitsch) and with the San Francisco Symphony Orchestra (under Molinari).

COLETTE D'ARVILLE (left)
of the Paris Opera Comique, and her guest, the Baronesse Marcel Fouquier, arrived in New York recently on the Normandie. Mlle. D'Arville is here to fulfill concert and opera engagements.

ERNESTINE SCHUMANN-HEINK
was heard over an NBC network on October 25. The contralto, who recently went under a moving picture contract with Metro-Goldwyn-Mayer, made a short visit to New York before returning to California. On October 23, she was guest of honor of the Advertising Club of New York.

POLDI MILDNER and DJANE LAVOIE-HERZ
her teacher, in Venice on their way to Ragusa, Jugoslavia, where they spent the summer.

DUSOLINA GIANNINI,
American soprana, has been added to the roster of the Metropolitan Opera. Miss Giannini has been heard in this country in extensive concert tours, and abroad in concert and with the leading opera companies. She sang this summer at the Salzburg Festival.

LEON BARZIN,
conductor of the National Orchestral Association of New York, took an enforced holiday from the podium this summer in Berkeley, Cal., when he sprained his ankle. Back in New York, Mr. Barzin has resumed direction of the sixth season of his training orchestra, whose present enrollment is 148, including forty-one new members. Fifteen of last year's ensemble have secured positions. The first concert of this season's schedule takes place on November 18, the first of six Monday evenings at Carnegie Hall, New York. Soloists include Carl Friedberg, Mishel Piastro and Mr. Barzin, and Shura Cherkassky. Also, at one concert, an exceptional group of very young soloists will be presented, as in the past.

VERNA OSBORNE,
soprano, has been heard several times as soloist with the American Art Trio in their Sunday morning recitals on WOR.

S. HUROK,
under whose management the Monte Carlo Ballet has concluded an engagement at the Metropolitan Opera House and has begun an American tour of eight months in 110 cities of the United States and Canada. (Mishkin photo.)

VIOLA PHILO
took the title role in the performance of Aida which brought to a close the cycle of Verdi operas in the Radio City Music Hall on the Air program, October 27, over an NBC-WJZ network.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Local Newspaper Calls London "Concert Capital of the World"

Orchestras and Opera in Autumn Activities—Manhattan String Quartet Scores Strikingly—Busch Ensemble Features Bach

By CESAR SAERCHINGER

LONDON.—"Concert Capital of the World," chants a London paper in its forecast of the winter season in this town. Extravagant though it sounds, there is some justification for the description, although New York may still be a neck or two in the lead. About seventy symphony concerts given by three local orchestras and two visiting ones from foreign parts form the backbone of the winter's plans.

The Royal Philharmonic Society, again with Sir Thomas Beecham as its chief conductor, gives the first of twelve concerts with the London Philharmonic Orchestra at the Queen's Hall tomorrow night and the same orchestra and conductor will do twelve further concerts on Sunday afternoons. It also plays six pairs of concerts under the auspices of the Courtauld-Sargent organization, and the first of these, under Georg Széll of Prague, has already taken place.

Another dozen concerts are announced by the B.B.C. Orchestra led by Dr. Adrian Boult, while the London Symphony Orchestra under Sir Hamilton Harty will not only give its usual series of eight concerts but will also contribute to a new series, the Van Wyck Tuesday concerts under various guests, starting with Erich Kleiber, who on this occasion makes his first appearance in England.

FOREIGNERS

All these orchestras, by the way, feature foreign guest conductors in some of their concerts, and these include, besides those already mentioned, Felix Weingartner, Ernest Ansermet, Hans Weisbach, Hermann Abendroth and Fritz Stiedry (first visit).

The two foreign orchestras announced as visitors are the Berlin Philharmonic under Furtwängler and the Prague Philharmonic under Vaclav Talich. Furtwängler's resignation, the musical sensation of last year, caused the Berliners' last visit to be cancelled and there is some curiosity as to what effect his reinstatement to office (if not to Nazi favor) may prove to have on his London admirers.

There will of course be the usual galaxy of soloists and several interesting novelties promise to enliven the proceedings, among them Hindemith's Mathis symphony, Bartok's Cantata Profana, Albert Coates' Defense of Guinevere, Constant Lambert's Summer's Last Will and Testament (a masque for orchestra, chorus and baritone) and—at last—William Walton's complete first symphony, already heard twice in its unfinished state.

THEY'RE OFF!

The first symphony concert of the season came within a few days of the grand finish of the Promenade Concerts (again phenomenally successful), so that the hard-worked Queen's Hall attendants had hardly time to breathe between one season and another. Georg Széll, conducting the first Courtauld-Sargent concert, deepened the good impression he had made under the same auspices last year, with a beautifully articulated performance of Beethoven's second symphony, preceded by a welcome restoration of Mendelssohn's Italian Symphony and an interesting one of Handel's F major organ concerto (No. 4), in which Thalben Ball's clean, classic style of playing reminded us that the organ was not always the woful wobbler that the cinema has made of it.

AMERICANS START CHAMBER MUSIC SEASON

Chamber music this year was started off by an American ensemble, the Manhattan String Quartet. It would hardly be an exaggeration to say that they took the place by storm. Playing Haydn, Beethoven and Hindemith (No. 3) from memory, they not only impressed the critics with their remarkable musicianship, but also with the perfection of their playing and the individuality of their style.

Adolf Busch and his quartet, with Rudolf Serkin at the piano, and a select company of *tutti*, are giving Bach's six Brandenburg concertos in Queen's Hall, thus emphasizing the essentially chamber quality of the music

(*Continued on page 26*)

Yehudi Menuhin "Sells Out" at His New Zealand Recitals

All Australasia Hears Him Over the Air—Richard Crooks to Tour Antipodes—Sydney Eisteddfod Has 10,000 Entries

By ELIZABETH PLUMMER

SYDNEY, AUSTRALIA.—Under the management of J. and N. Tait, Yehudi Menuhin's New Zealand tour in the principal cities was a complete triumph. Auckland furnished a "sell out" at each of the four concerts, no more seats being available, and in response to over three hundred letters and telegrams an extra concert was arranged before the departure for Australia.

All through the tour Menuhin was received with overwhelming ovations, applause and scenes of unabated enthusiasm. The violinist consented to the broadcasting of his concert in Melbourne. This is the second time only that Yehudi Menuhin has agreed to do so. He wished to give all the residents of cities he could not include in his tour and those living in distant country towns the opportunity of hearing him before leaving Australia. This was relayed from Melbourne Town Hall, the huge audience cheering the young virtuoso. In conjunction with the Melbourne Symphony Orchestra conducted by Professor Bernard Heinze the program presented included Bach's concerto in E major; Max Bruch concerto in G minor and Beethoven's concerto. Bravos and thunderous applause and scenes unforgettable were witnessed at the close of the concert.

The Budapest String Quartet (under the auspices of the Australian Broadcasting Commission) opened their recitals at the Assembly Hall (Melbourne), each resulting in a crowded house and being broadcast to all the principal cities. On their arrival in Sydney a reception was held in honor of the visitors, at Farmer's Oak Hall, by the president and members of the Musical Association of New South Wales. A program was arranged and contributed by the quartet from the Alfred Hill Music Academy. Speeches of welcome and appreciation were given by President Laurence Godfrey Smith, W. J. Cleary, chairman of the Australian Broadcasting Commission, and Alfred Hill.

Four concerts were given by the Budapest group at the State Conservatorium. Their brilliant playing, fine co-ordination and elevated interpretations were jubilantly received. At the opening recital the program comprised Beethoven's quartet in D major, Ravel's F major, Schubert's Death and The Maiden. The following concerts had music by Haydn, Brahms, Beethoven, Mozart and Bartok (quartet in A minor). The quartet returns to Melbourne for further appearances and also will give three public recitals at the Sydney Conservatorium before leaving for Java.

RICHARD CROOKS TO BE HEARD

Under management to Messrs. J. and N. Tait, Richard Crooks, American tenor, is to tour the principal cities of Australia for a period of three months. He will arrive in May, 1936, for his series of concerts.

OPERA ON THE RADIO

The Australian Broadcasting Commission have made arrangements to present studio broadcasting of grand opera for a period of six months, three of which will be from the Sydney studio and three in Melbourne. Maurice de Abravanel (late of the

(*Continued on page 26*)

Cincinnati Orchestra Starts Series under Goossens' Baton

Opening Program Devoted to Handel, Beethoven and Brahms, with Resident Artists as Soloists—Warm Response Evoked by Masterful Playing of Ensemble

By MARIE DICKORE

CINCINNATI, O.—Eugene Goossens was enthusiastically welcomed when he conducted the first concert by the Cincinnati Symphony Orchestra which inaugurated the musical season. A program of magnificent breadth and beauty gave unbounded pleasure. It presented Handel's Concerto Grosso in C major, in which Emil Heermann, concertmaster, and Howard Colf distinguished themselves in the solo passages. An exquisite reading of Beethoven's symphony No. 4 in B flat major, Op. 60, followed, and after the intermission we heard the Brahms symphony No. 2, its rich coloring enhanced by a masterly reading.

The season is eagerly anticipated because of the many surprises Mr. Goossens has arranged; none of which intrigues us more than the four evenings of Wagner operas with internationally-renowned artists.

The symphony orchestra's out-of-town season embraces return engagements and numerous new ones through which the organization under Goossens' baton spreads the musical fame of Cincinnati.

Heifetz is the greatly anticipated artist for the second pair of concerts, when he will play the Sibelius concerto and the Chausson Poeme in E flat major.

Ethel Glenn Hier was presented in a lecture-recital by the Clifton Music Club for its opening meeting. Etelka Evans, who has succeeded Mrs. John A. Hoffmann as president, presided and introduced Miss Hier to an audience which acclaimed her for her charm, and her interesting and stimulating talk on Trends in Modern Music, Its Debt to the Past. Her lecture was well illustrated by herself and by a program of Alban Berg, Arnold Schönberg, Bela Bartok and Stravinsky, played by Mme. Karin Dayas, an excellent interpreter of the modern idiom.

Miss Hier, a native Cincinnatian, was guest of honor at the Clifton Music Club and at the Delta Omicron musical sorority of which she is an honorary member.

CONSERVATORY MUSICALES BEGUN

The Conservatory of Music Sunday Afternoon Musicales opened with an interesting program of Corelli and Bach, with Stefan Sopkin and Howard Colf as soloists. A Brandenburg concerto was stunningly conducted by Alexander von Kreisler who leads these concerts. Hubert Kockritz, baritone, sang beautifully a group of Old English songs to the accompaniment of Miriam Otto on the cembalo.

Metropolitan Opera to Premier Ballet

New American Work Still Under Consideration — Restorations Include Gianni Schicchi in English, La Rondine, Carmen, La Juive, Norma and Restudying of Rigoletto with Tibbett—Dusolina Giannini Engaged

Edward Johnson, general manager of the Metropolitan Opera, issued an announcement to the press in which he listed the restorations to be staged at the Metropolitan this season, and also made public the engagement of Dusolina Giannini, American soprano. Thus far, only one novelty has been definitely scheduled on the 1935-36 bill—a new ballet, to be staged by the American Ballet under the direction of George Balanchine, with Anatol Viltzak as premier danseur. The production will be on a double bill with Gianni Schicchi.

Asked about the production of an American work this season, Mr. Johnson said that a decision in regard to such an opera would be made soon. On account of the high royalties, Elektra, Salome and other Strauss operas are to be omitted from the Metropolitan list.

Restored operas include Puccini's La Rondine, with Lucrezia Bori and Nino Martini or Charles Kullman; Carmen, with Rosa Ponselle; La Juive, with Giovanni Martinelli and Elisabeth Rethberg or Marjorie Lawrence; Gianni Schicchi, in English, with Lawrence Tibbett; Norma, with Kirsten Flagstad; and another new role for Tibbett in a restudied version of Rigoletto, with the other parts taken by Josephine Antoine and Charles Kullman.

The usual Wagner matinee cycle, including the unabridged Ring dramas, is promised, and an evening Ring cycle may be presented if public support warrants it.

Mr. Johnson said the remounting of La Rondine would be "up-to-date," with special attention to the second act night club scene. He spoke of the supplementary season which is to follow the regular Metropolitan season next spring, and said it was "coming along nicely." He also reported that the Opera Guild, headed by Mrs. August Belmont, has been doing fine work. There have been more requests for benefit performances from various organizations than ever before, and the subscription and collection lists are in advance of last year.

It was also announced that the refreshment and smoking room on the grand tier level has been taken over for the season by Louis Sherry. A "snack bar" is being installed so that patrons may bring opera parties there, rather than give dinner parties before a performance, thus arriving late. For the convenience of such gatherings, bell signals have been arranged and possibly a loudspeaker may be added to announce the performances.

Eisenberg Scores In Barcelona

(*Special telegram to the Musical Courier*)

BARCELONA.—One of the greatest successes witnessed here in recent years was scored by Maurice Eisenberg, cellist, in the two opening appearances of his season, as soloist with the Casals Orchestra (Casals conducting), and in a recital under the auspices of the Cultural Society. Mr. Eisenberg is to give a supplementary recital by public demand. K. R.

Simon Barer Triumphs at Albert Hall

LONDON.—Simon Barer had a sensational success in his recent concert at Albert Hall, the audience of 10,000 demanding one encore after another. He won the greatest ovation after his performance of the study for the left hand alone by Blumenfeld. Mr. Barer has been making recordings here in London, and has begun his celebrity tour of the large cities of England. In January, Mr. Barer is to broadcast from London and give a recital. D. H.

Philadelphia Orchestra Launches Series of Bach-Wagner Programs

Members of Ensemble Appear as Soloists in Concert Under Stokowski's Baton—Phillip Irving, Baritone, Offers Recital

PHILADELPHIA.—Four of the Philadelphia Orchestra programs for the season 1935-36 are scheduled to be devoted to the compositions of Bach and Wagner. The first of this group was presented on October 18 and 19, with Leopold Stokowski conducting.

The Bach Brandenburg Concerto No. 2 in F, for solo flute, oboe, trumpet, violin and orchestra was the opening number, with the solo parts played by William M. Kincaid, Marcel Tabuteau, Saul Caston, and Alexander Hilsberg, respectively (each one being the "first" of his group). These artists are masters of their instruments, and played this difficult work with beauty of tone, exquisite phrasing, great facility accompanied by complete clarity. Especial mention must be made of the work of Saul Caston, who accomplished almost impossible feats on the trumpet, in the first and last movements. The other three soloists performed the beautiful *andante*, with all the mastery for which they are known.

The next Bach number was the lovely sarabande from the third English Suite for klavier, freely transcribed by Mr. Stokowski. It is scored for flute, English horn, harp and strings, thereby bringing out its exquisite delicacy to perfection. The moments of silence at its close were mute tribute to the effect of the work.

The third and last Bach work on the program was the concerto in D minor for two violins and orchestra. Two youthful soloists, Alvin Rudnitsky and Eudice Shapiro gave an admirable performance of the solo parts, each exhibiting excellent facility, and good tone quality. They were recalled many times.

Just before the intermission, Mr. Stokowski spoke of the forthcoming concert for the benefit of the Pension Fund, and urged the support of all those present.

The last part of the concert was devoted to Wagner compositions—Rienzi overture, prelude to the third act of Tannhäuser, and the Bacchanale and Venusberg music from Tannhäuser. The overture was given a stirring interpretation, the prelude to the third act of Tannhäuser was a fitting and beautiful contrast to the overture and the passionate music of the last number. It seemed that Mr. Stokowski even outdid himself in the intensity of his reading of the Bacchanale and Venusberg music. An effective part was the off-stage singing of the Chorus of Sirens, sung by the Women's Glee Club of the University of Pennsylvania, Harl McDonald, conductor. It was a magnificent program gloriously given, and much appreciated by the large audience.

As an aftermath, Six Dance Designs by Tibor Serly of the viola section of the orchestra, were played, conducted by the composer. While decidedly modern, Mr. Serly has a talent for conducting, and knows how to utilize the modern orchestra for the effects he wishes.

PHILLIP IRVING IN RECITAL

Phillip Irving, baritone, was presented in a song recital, by Arline Reynolds Smith, at the Plays and Players, on October 23. Martin Gabowitz was the accompanist and assisting artist.

Mr. Irving has a voice of richness and beauty, which he uses well. In addition to this his enunciation is exceptionally clear. Mr. Irving also has a good dramatic feeling which was evidenced in several songs, but not overdone. His program opened with an Italian group—Caro Mio Ben by Giordani, and two Scarlatti numbers. These were given with warmth of tone and good phrasing. A Russian group followed, sung in the English translations—Over the Steppe by Gretchaninoff, In the Silence of the Night by Rachmaninoff, My Native Land by Gretchaninoff and None but the Lonely Heart by Tschaikowsky (this last one the best sung of the entire program.) The aria, Largo al Factotum from Rossini's Barber of Seville was well done, as were also four familiar songs in the last group—Captain Stratton's Fancy by Deems Taylor, Oh! Dry Those Tears by del Riego, Three for Jack by Squires, and De Glory Road by Wolfe, with Hills of Home by Fox as an encore.

Mr. Gabowitz provided sympathetic accompaniments, and in addition played a group of four numbers—Mendelssohn's prelude in E minor, Lotus Land and Dance Negre by Scott, and Prokofieff's Marche, op. 12, No. 1. Mr. Gabowitz has fine technical equipment which was exhibited to good advantage, and he was recalled many times.

M. M. C.

Providence Welcomes Heifetz Concert

Violinist Begins Community Series Before Enthusiastic Throng—Club Programs Are Feature of Early Autumn Calendar

PROVIDENCE, R. I.—The Community Concert Association, of which Mrs. John Nicholas Brown is president, had the honor of opening the music season in Providence in the Metropolitan Theatre, and of presenting for the first artist in their series of concerts, Jascha Heifetz, violinist. The program consisted of the César Franck sonata for piano and violin, a Mozart concerto and a miscellaneous group which contained several of Heifetz's own arrangements, and closed with the introduction and rondo capriccioso of Saint-Saëns. To the given program were added four encores. Heifetz played with exquisite technical clarity, with a chasteness and delicacy of conception which fascinated the audience. Emanuel Bay, at the piano, gave admirable support.

The Chaminade Club, with Mrs. George Hail, second vice-president of the National Federation of Music Clubs as hostess, celebrated Federation Day with a program presented by the Wednesday Afternoon Music Club of Bridgeport, Conn., at Frobel Hall. Mrs. John L. Shively, Misses Beatrice L. Gilman, Lula Rocklyn and Edith Rocklyn presented the program which was enjoyed by a large gathering.

The music faculty of the Mary C. Wheeler School, gave a concert in Wheeler Memorial Hall for the benefit of the Women's League of St. Stephen's Church. George M. Tinker, tenor, was heard in O Treasure of Treasures (J. S. Bach), songs of Brahms and The Piper (Michael Head). H. Wellington Smith, baritone, sang songs by Peri, Korngold, Paladilhe, Vaughn-Williams and Gretchaninoff. George Stewart McManus and Donald Steele offered Mozart's sonata in D for two pianos and Mr. McManus played an interesting and highly musicianly group of Chopin numbers. Mr. McManus is a new and welcome addition to Providence musicians. Donald Steele played excellent accompaniments.

The Chopin Club presented a program in commemoration of the 124th anniversary of Franz Liszt, in Plantations Club Auditorium. Besides an address by the president, Mrs. George W. H. Ritchie, a talk on the Genius of Franz Liszt was given by Dr. W. Louis Chapman, music critic of the Providence Journal and Evening Bulletin. Contralto solos by Agnes Coutanche Burke, with Christine Gledhill accompanist, and the performance of the concerto No. 1 in E flat major (Liszt) by Alexander Miller with the orchestra part on the second piano by Dr. Wassili Leps completed the list of offerings.

B. N. D.

Metropolitan Opera May Resume Series in Philadelphia

There is a possibility of the Metropolitan Opera giving a season of opera in Philadelphia this season. The announcement was made following a conference between Edward Johnson, general manager of the Metropolitan, and other officials of that organization, and music patrons of Philadelphia. Dr. Herbert J. Tily will head a committee of sponsors. Also attending the meeting were Mrs. George Horace Lorimer, Mrs. Alexander Biddle and Alfred G. B. Steel.

Peabody Student Wins National Award

Lansing Hatfield, holder of the Woods Voice Scholarship at the Peabody Conservatory of Music, Baltimore, was adjudged the winner of the Texaco Nationwide Open Radio Contest. Mr. Hatfield is a native of Hickory, N. C., and has received his entire vocal instruction at the Peabody Conservatory under the guidance of Frank Bibb. He was first selected from among the contestants by a committee of judges including Dr. John Erskine; Helen Jepson, soprano of the Metropolitan Opera; Nino Martini, tenor of the Metropolitan Opera; and Leonard Liebling, editor of the Musical Courier and music critic of the New York American. This award by the judges carried with it a prize of $500 and was followed by a contest in which the public was the judge. After the votes from the radio public were counted, Mr. Hatfield was again acclaimed the winner and awarded another prize of $500. Mr. Hatfield will continue his studies at the Peabody Conservatory.

CBS and Juilliard School to Broadcast Operatic Programs

The Columbia Broadcasting System, in cooperation with the Juilliard School of Music, New York, will offer a new series of twenty programs entitled Understanding Opera, featuring noted guest artists and the symphony orchestra under Howard Barlow. The first program, with John Gurney, basso, and Bruna Castagna, contralto, is to be broadcast over the nationwide WABC-Columbia network on November 5. The Understanding Opera series is an extension and elaboration of the Understanding Music broadcasts which last year won wide response. All the programs in this series have been prepared in cooperation with a committee from the Juilliard School, consisting of Ernest Hutcheson, pianist and dean of the Juilliard School; Olga Samaroff Stokowski, and Albert Stoessel.

I. S. C. M. Festival Jury Issues Call for American Works

The United States Section, International Society for Contemporary Music, has received word that owing to the hurried removal of this year's festival from Carlsbad to Prague, the performance of a number of listed works—among them being Carl Ruggles' Sun Treader has been postponed. These will be given at the next festival, which will take place at Barcelona in April, 1936.

The call has come for new works to be sent to the International Jury: orchestral, chamber-orchestral and chamber music. Only works having had a public performance may be considered. Composers are requested to send their scores before November 15, to the Secretary of U. S. Section, I. S. C. M., 121 East Fifty-eighth Street, New York City, enclosing stamps for return.

Haydn Souvenir Portfolio Issued in Vienna

To commemorate the Haydn Memorial Year and Festival of 1931, the Official Tourist Office of Vienna publishes a Memorial Portfolio containing a short text by Rudolf Moissl, a portrait of the composer, and eleven colored drawings (done by Igo Pötsch) of scenes, residences, and other places connected with the life of Haydn. The drawings are reproduced on separate cards so as to be suitable for framing.

Robert Casadesus to Be Soloist with New York Philharmonic

Following a concert tour of Switzerland, Robert Casadesus will give a recital devoted to French music in Paris on November 14 and then continue his tour in Poland and later in Holland. He comes to this country about the middle of January. Among his engagements are appearances under Toscanini with the New York Philharmonic Orchestra on January 30, 31 and February 2. Together with his wife, Gaby Casadesus, Mr. Casadesus gave a concert of two-piano music at the Salzburg Festival last summer. They are to give a similar recital in Washington, D. C., this winter.

American Ballet Tour Cancelled

The American Ballet has cancelled present arrangements for its nation-wide tour. In New York, plans will be formulated in the near future for the continued activities of the company. The American Ballet, during the first two weeks of the tour, had completed appearances in Greenwich, Bridgeport, and New Haven, Conn.; Allentown, Harrisburg and Scranton, Pa.; and Princeton, N. J., and had presented ballets which included Alma Mater, Mozartiana, Reminiscence and Serenade, all created by George Balanchine, ballet master of the American Ballet.

The interruption of the projected national tour of the American Ballet will not affect the organization's contract with the Metropolitan Opera. The troupe returned to New York and has gone on with preparations for their Metropolitan appearances, under the direction of their ballet master, George Balanchine.

McCormack Opens New Dublin Theatre Royal

John McCormack recently opened the new Theatre Royal in Dublin, Ireland, which seats 4,000 persons. For this gala concert an audience of capacity size thronged the splendid new house, which will be the home of opera, drama and exceptional musical events.

JOHN McCORMACK

Some experiences of his visit to Dublin were contained in a letter which the eminent tenor recently wrote to his brother, James McCormack, in New York. Prior to his concert, the singer visited the house to test the acoustics. He walked to the centre of the stage and sang a few notes. To some workmen who were working away up over the stage, Mr. McCormack called: "Can you hear me up there, boys?"

"Sure," came their reply, "Sing some more."

All work stopped for a few minutes while John McCormack sang the first stanza of Believe Me If All Those Endearing Young Charms. He says that never did he have a more attentive and enthusiastic audience.

Mr. McCormack is now making a tour of Ireland, Scotland and Wales, which will keep him active until the end of December, at which time he will have sung forty concerts.

During the summer he made a tour throughout England. At Margate, where he was singing, a terrific storm came up and all the lights of the concert hall went out. Mr. McCormack talked to the audience while candles were brought on the stage and the concert continued in that dim light until the electricity had been restored.

He was made particularly happy in July when his first grandchild, Patricia Mary Pyke, was born. He was so confused, when someone asked him later how old she was, that he replied: "Eight stone, twelve pounds."

J. V.

Manhattan String Quartet in Europe

The Manhattan String Quartet, organized and trained in the Neighborhood Music School, New York City, by Hugo Kortschak, is making an extensive tour of Europe. This tour included appearances in London, Copenhagen, Stockholm, The Hague, and broadcasting over the British system and station AVRO, Amsterdam. Further concerts are scheduled for Paris, Geneva, Montreux, Zurich, Budapest, Rome and elsewhere. Following their appearance at The Hague the quartet were offered a contract to tour India and Australia in 1937. The personnel of the ensemble consists of Rachmael Weinstock and Harris Danziger, violins; Julius Shaier, viola; and Oliver Edel, cello. They return to New York in November, and will appear in the Town Hall Endowment Series late in the season.

Emanuel List Arrives for Coast Tour

Emanuel List, basso of the Metropolitan Opera, who returned to New York, October 26, by the SS. President Roosevelt, has left on a tour to the Pacific Coast. Mr. List is to sing in opera in Cleveland, Chicago and San Francisco. He returns to New York for the opening of the Metropolitan season on December 17. While abroad this summer Mr. List sang in opera in London, Paris and Salzburg.

Lehmann Delights as Soloist With Boston Symphony Orchestra

Soprano Heard in Lieder by Wagner and Strauss—Koussevitzky Forces Excel in Beethoven and Scriabin Works

BOSTON.—The third concert in the Boston Symphony Orchestra's season offered the opportunity of hearing Lotte Lehmann as soloist in three songs of Wagner and three of Strauss. She chose Schmerzen, Im Treibhaus and Träume from the five songs that Wagner composed in 1862, partly as sketches for Tristan and Isolde. From Strauss she offered Allerseelen, Zueignung and Heimliche Aufforderung. We have heard Mme. Lehmann in concert and in opera, here and abroad; but this performance was almost a case apart. She sang, indeed, with beautiful artistry. Her tones emerged with the utmost clarity above the orchestral texture. Mr. Koussevitzky conducted with remarkable sympathy for the artist and the songs.

Nowadays audiences do not often hear these songs of Wagner, although they are particularly lovely, foreshadowing to some extent the more subtle art of Hugo Wolf. Mme. Lehmann sang them with wonderful reticence and yet perfect expression. The Strauss songs, although they were applauded to the skies, seemed less successful to us. Actually they sound better with piano accompaniment. This may be due to the clumsy orchestrations of Robert Heger, or it may be in the nature of the songs themselves.

The concert began with Beethoven's seventh symphony, always a success with the public and perhaps more so than any other, even the fifth. Mr. Koussevitzky read it with sweeping energy and passion, which is certainly a possible interpretation especially in the finale. We should have preferred a more classic approach, not, however, necessarily academic. As it was, the orchestra seemed fretted and thus to play with less than its usual smoothness.

Scriabin's Poem of Ecstasy closed the program. It has always been a favorite of Mr. Koussevitzky's and properly so, since he accompanied Scriabin on two tours in Russia in the attempt to make his music better known.

Scriabin has always had a strong appeal for some people, an appeal that admits of no holding back. It is all or nothing with this composer. The Soviets will have none of him, calling his music an escape from life. It is doubtful if Scriabin would have objected to this criticism, since he regarded his music as more than music, as conveying a religious and spiritual emotion and as only important in that light. There are pages of exotic beauty in the score of the Poem of Ecstasy, but we admit to some difficulty in swallowing it all. The work was given a splendid performance by Mr. Koussevitzky and the orchestra.

There was only one concert earlier in the week—a recital by Blanche Haskell, soprano, accompanied by Walter Arno. Miss Haskell is a resident of Boston, and the floor of Jordan Hall was filled with her admirers. She chose some unusual songs. Two by Cesar Cui, Silence and The Statue of Czarskoe-Selo were well worth hearing. A selection from Korngold's Die tote Stadt was less gratifying. Ravel's Chanson Hébraïque would have succeeded if it had been better sung. In Miss Haskell's English group was a song in manuscript by Vera Kitchener, a New York composer, which might have proved more interesting, again, if better sung.

Miss Haskell appears to be entirely engrossed in the production of a musical tone. As a result she has succeeded in being able to sing a note with fullness and with varying degrees of volume. But also, as a result, she has neglected her diction and she sings all the songs in precisely the same style. She was certainly not at her happiest in Handel; nor was the vocalizing of the rondo from Mozart's A major piano sonata a fortunate choice. It is possible that Miss Haskell would be a good Lieder singer, if she gave more attention to the song itself. She was not helped in a group of Schumann Lieder by her accompanist's lack of understanding of the accompaniments to these songs. Altogether it was a disappointing recital from most points of view.

TRIBUTE TO THE MUSICAL COURIER

It will be of some amusement to readers of the Musical Courier to learn of the prominence of their magazine in a play which has just opened here called There's Wisdom in Women by Joseph O. Kesselring, with Ruth Weston, Glenn Anders and Walter Pidgeon in leading roles. It is all about a concert pianist of loose morals, his adoring and talented wife and his long-suffering manager. This last-named gentleman solaces himself during the course of the play's emotional ups and downs with intense perusal of the Musical Courier and is even so obliging as to mention its name for those who are so blind that they cannot see the cover. Unfortunately the play has neither wit nor wisdom; but this need in no way reflect on the magazine that forms one of its stage properties. A. W. W.

NEWS ITEMS

On October 19 the first meeting this year of the In-and-About Club, composed of School Music Supervisors in and about New England, was held at the University Club, Boston. Delightful morsels of music were played by a string trio consisting of Barbara Goward, pianist, Elizabeth Kruse, violinist, and Ruth Mathieson, cellist; a group of songs by that talented young lady from West Virginia, Eleanor Stieber; and splendid piano solos by that young artist, Peter Walters. The following officers were elected: Keith C. Brown, president; Anna McInerney, vice-president; Marguerite Burns, secretary; Henry Wheeler, treasurer; and Rena Bisbee, Frances French and Nellie Shaw, directors for two years. Several of the members told of their summer experiences and travels.

Jesus Maria Sanromá has arrived from a summer in Puerto Rico. He was the visiting professor at the University of Puerto Rico, and while on the island he gave sixteen concerts, three of which were chamber music concerts, eight solo recitals and five commercial broadcasts. Mrs. Sanromá accompanied her husband, with their daughter, who was born this summer in Puerto Rico. She is named Maria Soledad.

The Boston Conservatory of Music tendered a reception to Madame Esther F. Jacchia at the Little Theatre on October 18. Henry Gideon acted as master of ceremonies. Nicholas Slonimsky, pianist who has returned from Russia, was the principal speaker.

The Manuscript Club presented a program, October 24, in George W. Brown Hall by Mrs. H. H. A. Beach. Mrs. Beach, who was there in person, was tendered a reception after the concert. Other composers present were Frederick Converse, William Haddon, Keith C. Brown and Edward T. Walters. Songs, piano compositions and violin works by Mrs. Beach aroused the enthusiastic appreciation of the audience.

F. E. D.

QUEENA MARIO

is on an extensive concert tour with the Metropolitan Opera Quartet. The soprano will return to New York in time for rehearsals before opening her season at the Metropolitan Opera House.

Ann Arbor Choral Union Course Opens

Metropolitan Opera Quartet Appears to Applause in First Event of Fifty-seventh Season

ANN ARBOR, MICH.—The first concert of the fifty-seventh season in the Choral Union Series was given on October 19, in the Hill Auditorium. The huge hall was filled with an enthusiastic audience, the largest for a first night in six years, as reported by Charles A. Sink, president. It bespeaks a course which has won the approval of the concert patrons.

The artists with this unusual drawing power were all from the distinguished ranks of the Metropolitan Opera—Giovanni Martinelli, tenor, Queena Mario, soprano, Doris Doe, contralto, and Ezio Pinza, bass-baritone—comprising the Metropolitan Opera Quartet. The first part of their program was given over to three solos by each artist, admirably chosen to suit the voice and style of the singers. For instance, Miss Doe's choice included Mortimer Browning's Sleep, My Laddie, Sleep; Mr. Pinza's, an interpretation of Ultima Canzone by Tosti; Miss Mario's contribution, Mrs. H. H. A. Beach's charming Ah! Love But a Day; and Mr. Martinelli's, Mattinata by Leoncavallo. They closed the first part of the program with the Goodnight Quartet from Flotow's Martha.

The second half of the program was devoted to a group of duets. Taken from popular operas, they were enthusiastically acclaimed by the audience. It is so seldom one hears these duets, that their choice brought much appreciation and pleasure to all. Unquestionably the most popular offering of the evening was the duet, I Mulattieri by Masini, sung by Martinelli and Pinza. All the artists, because of the finesse with which they sang, gave delight which will long be remembered by the listeners. The second part of the program came to a close with the familiar quartet from Verdi's Rigoletto. Nils Nelson was the acceptable accompanist playing for one and all in solo and in ensemble.

In November the patrons of these concerts anticipate two more major events. These are a piano recital by Sergei Rachmaninoff on November 6, and a concert by the Don Cossack Russian Chorus (Serge Jaroff, conductor) on November 11. On November 3, the University Symphony Orchestra under the direction of Dr. Earl V. Moore will give its first concert of the season, and on November 17, the first Faculty Concert is to be heard. A. McL. T.

Loudon Greenlees Heard in Recitals and on Radio

Major Loudon Greenlees, Scottish baritone, made his first American concert appearances during October. His initial engagement was in Hackettstown, N. J., at Centenary Collegiate Institute. October 13 he sang at New Rochelle College, New Rochelle, N. Y., and, 20, in Jackson Heights, L. I. He also sang over WMCA, and broadcast a short speech; this appearance met with such a reception that it had to be repeated a few days later over the same network. Major Greenlees was soloist with the Brooklyn Symphony Orchestra in two concerts, at Columbia University on October 24 and at the Brooklyn Museum on October 27. On the day he sailed for England, October 31, the radio audience heard him again over WEAF. Major Greenlees returns to America in January for further engagements here.

Britain's Two-Piano Number Played

Radie Britain's Theme and Variations on The Old Gray Mare, for two pianos, which won a prize offered by the Texas Federated Clubs, was played in Amarillo, Tex., on October 6, by Beckie Arnold and Ardath Johnson, who are affiliated with the West Texas Musical Arts Conservatory. The number was repeated in Clovis, N. Mex., October 22.

Eleanor Mehl Berger to Appear in Concerts

Eleanor Mehl Berger, Philadelphia contralto, has been engaged to sing November 12 at the First Baptist Church at Lewisburg, Pa. On November 19 she will appear in concert under the auspices of the Business and Professional Women's Club of Phillipsburg, N. J. Her programs consist of classics as well as popular numbers.

Musical Film Based on Stephen Foster's Life Has Premiere

Harmony Lane, a musical film based on episodes in the life of Stephen Collins Foster, the American composer, had its first showing at the Astor Theatre, New York, on October 22. The picture, directed by Joseph Santley, uses many of Foster's compositions as a musical background. These are finely sung by the Shaw Choir, an organization of several hundred singers, and are also employed in orchestral versions.

Douglass Montgomery, who enacts the role of Foster with charm and naiveté (although he does not closely resemble the composer), sings several of the favorite airs, as does William Frawley, amusing in the role of Christy of minstrel fame. The chief feminine roles are those of Susan Pentland (Eveleyn Venable), Foster's early love, and Jane McDowell (Adrienne Ames), who became his wife. Little Cora Sue Collins appears briefly as Marion, Foster's daughter. Joseph Cawthorn is given a major role, that of Kleber, an invented character typifying the better musical influence on Foster.

As a film production, this one falls between the two stools of popular musical romance and historical accuracy, despite some attempt to achieve both. It departs from the fact in ascribing the composer's tragic later days to the effects of a blighted love for Susan, and also paints an unsympathetic picture of the faithful and practical Jane. The episodic treatment of the story does not make for strong dramatic unity, while the sentimental episodes are overdone and the latter ones are rather gruesome. The reproductions of scenes in the South, with a palatial Kentucky mansion in the best Hollywood manner, and of visits to Barnum's waxwork museum in New York and a Christy minstrel show are interesting.

R. K.

Lois Bannerman Among MacDowell Club Prizewinners

Lois Bannerman, harpist, was chosen as one of the winners in the MacDowell Club contest by a unanimous vote of the judges. The final competitions in this contest were held at the clubhouse in New York on October 19. This is the first time an award has been made to a harpist, although players of that instrument have been entered in previous years. Miss Bannerman will be presented in a joint recital with another prize winner at the MacDowell Clubhouse, shortly after the first of the year. On December 14, Miss Bannerman is to be soloist with the Columbia University Band in a concert at the Riverhead High School, Riverhead, N. Y.

Nanette Gude Bayne on Shakespeare Program

Nanette Gude Bayne was guest artist on the October 27 Shakespeare program at International Radio Station WOV, sharing the scene from Henry V (the English lesson) with Countess Jackowska and Loring P. Rixford.

Colette D'Arville Returns for Opera and Recital Tour

Colette D'Arville, soprano of the Opéra-Comique of Paris, recently returned to New York to begin an active concert and opera season. Among her early scheduled appearances is an engagement with the St. Louis Opera to sing the role of Siebel in their production of Faust, in November. During the summer Mlle. D'Arville sang with the Opéra-Comique, and between performances went to the Lido to study several new roles which she will sing this year for the first time.

Mlle. D'Arville will resume her coaching again this season at the Estelle Liebling Studio, New York. She plans an extensive tour, one of the concerts of which will be a joint recital with Giovanni Martinelli in Pittsfield, Mass.

Rosalie Housman to Give Lecture-Recitals

Rosalie Housman is to give four lecture-recitals at the Women's National Republican Club, New York, in association with Mrs. J. Harrison-Irvine. For the first of these events, November 11, Miss Housman will have as her subject, Bach-Handel, and be assisted by Frank Sheridan, pianist; December 9, she discusses the Greater Mozart, with Ethyl Hayden, soprano, illustrating her remarks; January 13, she speaks on Step-Children of Music, and the soloist will be Louise Arnoux, mezzo-soprano; February 10, Miss Housman's topic is Predictions, and Max Pollikoff is to furnish violin numbers.

New Haven Orchestra Announces Plans

Series for Children Included in Prospectus for First Time—American Ballet and South Mountain Quartet Among Visitors

NEW HAVEN, CONN.—The New Haven Symphony Orchestra, under the leadership of Dean David Stanley Smith, has announced the coming season's program of musical events. This year's concerts will be divided into two series: the regular symphony program of four events and the three concerts for children. For the first group the following soloists have been chosen: Bruce Simonds, pianist; Anita Brookfield, harpist; Arthur Schanwer, flutist; and Jacques Gordon, violinist. Hugo Kortschak is to be the guest conductor.

The first recital by a member of the Yale Music School faculty took place October 21, when Professor Ellsworth Grumman gave a piano recital at Sprague Memorial Hall. His program covered a wide range of style and taste in piano music, including such works as Beethoven's Waldstein sonata and Bach's partita No. 5 in G major, as well as Medtner's Two Fairy Tales and Liszt's Mephisto Waltz.

Mrs. Elizabeth Sprague Coolidge has already made her interest in music felt at Yale. Through her generosity, the South Mountain Quartet gave the first recital of chamber music at Sprague Memorial Hall. Their program included the quartet in D major (César Franck) quartet in F minor (Hindemith) and quartet in D major (Haydn).

CHILDREN'S CONCERTS TO BE LAUNCHED

The series of children's concerts will be an unusual innovation at New Haven this year. Harry Berman acts in the double capacity of commentator and conductor. He is to be assisted by the New Haven Symphony Orchestra. This group of concerts will be given at Yale's Woolsey Hall. The large audience this auditorium can accommodate makes it possible to reduce the price of admission to a nominal fee.

The American Ballet gave a recital in New Haven on October 17 to an enthusiastic audience. The outstanding characteristic of this group's dancing was its satire, ranging from gentle irony in the Mozartiana to a broad burlesque in Alma Mater. E. K.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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WJZ WEAF WABC WOR
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Three American artists were featured on as many networks on October 27—Rosa Ponselle on WEAF, Richard Crooks over WABC, and Henri Deering for WOR.

Miss Ponselle's appearance, on the General Motors Hour, afforded a brief foretaste of one of the coming features at the Metropolitan Opera House this season when she sang excerpts from Bizet's Carmen. Intensive study for her much-heralded impersonation of the gypsy cigarette girl has kept Miss Ponselle's handsome nose to the grindstone all summer, it is said, and much is expected of her delineation of the character. Over the air, she sang the Habanera and the Gypsy Song, affording a tantalizing glimpse into the sultry charm with which she will endow her "Carmen." She had for support the Metropolitan Opera Chorus and the General Motors Symphony Orchestra, which continues under the baton of Erno Rapee. Her other numbers included Estelle Liebling's setting of Johann Strauss' The Blue Danube and Dvorak's Songs My Mother Taught Me. The orchestra played works of Mendelssohn, Scarlatti, Tschaikowsky and others.

Mr. Crooks, with the Ford Hour, loosed his rich tones in an aria from Lohengrin, followed by a light opera item, Then You'll Remember Me, from The Bohemian Girl. He returned later in a song group, giving full measure of his artistic prowess. Victor Kolar directed the orchestra and chorus, as usual, the selections for the instrumental ensemble including pieces from MacDowell's Woodland Sketches. . . .

The WOR "Master Musicians" series had Mr. Deering for protagonist, with the accustomed background of the station's orchestra, conducted by Alfred Wallenstein, and Pierre Key, editor of the Musical Digest as commentator. Mr. Deering displayed the fine quality of his keyboard art in the first movement of Schumann's piano concerto in A minor, and in piano solos.

WJZ's Verdi Cycle came to an end this week, with a presentation of Aida, the score having been subjected to a sort of Hollywood diet to fit it into the allotted hour. Viola Philo, of the clear, dramatic tones, took the title role, with Bruna Castagna as Amneris. Jan Peerce, singing Rhadames, furnished the third point in the tonal triangle. . . .

The "Master of the Bow" programs on WOR, featuring Eddy Brown, continue on Monday evenings. October 21, Mr. Brown played part of the Boccherini sonata which Mozart afterward used as a model for one of his own works. An exquisite performance of music which calls for the same adjective. . . . The Curtis Institute of Music began another weekly series of broadcasts over the Columbia chain on Wednesday afternoon. The Curtis Symphony Orchestra, with Fritz Reiner conducting, gave a program of Handel, Mozart and Nicolai, showing finesse and a smooth articulation of the scores, remarkable in a student organization. Players from this group find places in the first rank orchestras, trained, as they are, under the foremost teachers and conductors on the Curtis faculty. The announcer stressed pertinent information about the Curtis Institute, facts which no doubt struck joy to the listening ear of many an ambitious and talented young opportunity. . . .

On Thursday afternoon, the wandering dial caught the strains of a concert broadcast over WNYC by the Brooklyn Symphony Orchestra from the McMillin Theatre, Columbia University. This orchestra had for a soloist Loudon Greenlees, Scottish baritone, whose fine vocal quality and clarity of delivery mark him an artist eminently suited to radio, where these characteristics are at a premium. As the airwaves attested, his visible audience gave him prolonged applause. Among the orchestral offerings was Douglas Moore's White Wings, an interesting bit of tonal imagery. . . .

With considerable blaring of trumpets, the Fleischmann Hour—that hardy perennial Thursday sequence of Rudy Vallee, plus dramatic interlude, plus "prominent personages" in brief interview, plus intimate health hints by the Fleischmann physician—celebrated its sixth anniversary. Mr. Vallee and this program, it was stated, have made radio history—a claim which cannot be denied, however the lofty brows of the intelligentsia may darken at the acknowledgment. It is a striking commentary on the development of public taste to contrast the Fleischmann Hour of six years ago—all jazz and Mr. Vallee—with the program of Thursday night, when the program presented a scene from Mary of Scotland, with Philip Merivale and Gladys Cooper, and the polished pianism of Josef Lhevinne. The comedy element was furnished by Step 'n' Fetchit, dusky Hollywood star, president of a society for "relaxin'," entailing a peace plan which would see "Mussolini relaxin', Haile Selassie relaxin', ev'ybody relaxin'." . . . The stately and lovable presence of Schumann-Heink graced one of WJZ's programs on Friday night. . . . Lotte Lehmann opened her radio season on Saturday evening, as soloist with the Boston Symphony's regular broadcast on WJZ. The noble art of the soprano is one of the most gracious messages the ether waves convey to dial addicts.

GIOVANNI MARTINELLI

will be welcomed by a distinguished committee in St. Louis, on November 4, in honor of his Silver Jubilee in opera. Mr. Martinelli is to appear in St. Louis in the title role of Gounod's Faust on November 6. Mayor Bernard F. Dickmann will present to the tenor the official flag of the city, a replica of the flag given to the late Enrico Caruso in 1919. Mr. Martinelli is to be guest of honor at a reception by the St. Louis Women's Club. 500 are to attend, among them Maria Jeritza, Paul Althouse, Giuseppe Bentonelli, Gennaro Papi and Rita de Leporte. Mr. Martinelli is on a coast to coast tour preceding another season with the Metropolitan Opera. His first concert of the present season was on October 9, in Pittsfield, Mass.

Benjamin De Loache's Engagements

Benjamin De Loache, baritone, who recently returned from England, will be heard in recital in Columbia, S. C., on November 6 and in Tryon, N. C., November 8. Among Mr. De Loache's first engagements for this season were concerts in Orange and East Orange, N. J., and in Port Washington, L. I.

Syracuse Schedules Many Recitals

Eminent Artists to Appear in Concerts—College of Fine Arts to Give Faculty and Student Programs—New Orchestra Planned Under W P A Auspices

SYRACUSE, N. Y.—Syracuse will have an unusually fine and full season of music this year. Already announcements have been made of concerts and recitals by Lawrence Tibbett, Richard Bonelli, Josef Hofmann, Nelson Eddy, Helen Jepson, the Joos European Ballet, Guy Maier, Dalies Frantz, the Gordon String Quartet, the London Singers, Gladys Swarthout, the American Ballet, and Albert Spalding.

The College of Fine Arts at Syracuse University will offer its usual list of approximately fifty concerts and recitals by its students, faculty members and music organizations. The University Chorus sings Bach's Christmas Oratorio and Brahms' Song of Destiny during the first semester, and Haydn's Creation in the spring.

Indications are that a WPA Symphony Orchestra, under the direction of Andre Polah of the College of Fine Arts, will be under way by November 1, and that the orchestra is to give ten evening concerts in Lincoln Auditorium, five at the university, and approximately twenty in the city schools.

The first concert of the season was given on October 17, in the College of Fine Arts Auditorium, by Florence Girton Hartman, soprano; Grace Weymer, harpist; Henry Hambrecht, flutist, and Ada Shiniman Crouse, pianist and organist. The first three are members of the Fine Arts faculty. This program attracted a large audience which was most generous with applause. All are artists in the true sense and gave an artistic and satisfying recital of compositions by Bach, Handel, Duparc, Wolf and Salzedo. Many of the compositions were heard for the first time in Syracuse.

The Morning Musicales opened their series of recitals on October 23, presenting George McNabb, pianist, a graduate of the College of Fine Arts, Priscilla Monod, contralto, and Grace Weymer, harpist. That the membership of the club has greatly increased was evidenced by the large audience that heard this attractive program.

H. L. B.

Harrisburg Orchestra Presents Bauer As Soloist

HARRISBURG, PA.—Another season was inaugurated by the Harrisburg Symphony Orchestra (George King Raudenbush, conductor) on October 22, in a concert which had as its soloist Harold Bauer, in a performance of Beethoven's "Emperor" concerto.

Mr. Raudenbush and his men, showing the fine results of their years of association, were heard in five numbers from the Handel Water Music Suite, Wagner's Siegfried Idyll, and three excerpts from Berlioz' Damnation of Faust. The orchestra has steadily advanced toward their present excellence of sensitively balanced parts, precision and response to Mr. Raudenbush. Their command of color is extensive, and their dynamic flexibility one of the outstanding qualities of this organization.

In the Beethoven concerto, Mr. Bauer exerted his accustomed tonal magic, playing with supreme technic and masterly grasp of content. He was recalled many times, and finally granted an encore.

This concert was held in the Forum, and drew a large audience which applauded zealously for their conductor and orchestra, as well as for the visitor. K. S.

The Theatre Guild Presents
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PORGY and BESS
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"Exotic richness of negro music and color . . . admirably conveyed in score of Catfish Row tragedy." OLIN DOWNES—Times

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"A grip upon the attention of the audience." W. J. HENDERSON—Sun

CECIL LEESON

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says of this

PHENOMENAL CONCERT SAXOPHONIST

"Cecil Leeson has demonstrated to me by his beautiful playing of the saxophone that this instrument can be used successfully to interpret the great composers of classical music."

REPRESENTATIVE PROGRAM

*Sonata (Kochel No. 376) ..... MOZART
Allegro
Andante
Rondo

*Largo e dolce—Presto ..... BACH
From Sonata No. 1 for Flute
Komm' suesser Tod ..... BACH-HINTZE
Bouree ..... HANDEL

Rhapsodie for Saxophone ..... DEBUSSY

Pavane (Mother Goose Suite) ..... RAVEL
Schon Rosmarin ..... KREISLER
Nocturnal Tangier ..... GODOWSKY
*To a Wild Rose ..... MacDOWELL
*Hora Staccato ..... DINICU-HEIFETZ

In the Silence of Night ..... RACHMANINOFF
†*Serenade Espagnol ..... GLAZOUNOFF
*The Little Shepherd (Children's Corner Suite) ..... DEBUSSY
†*Lilacs ..... RACHMANINOFF
†*Flight of a Bumblebee ..... RIMSKY-KORSAKOFF

*Saxophone arrangements by Cecil Leeson
†Columbia Masterworks Records

TRIBUTES

"Saxophone Concert—A complete novelty for the concert stage was the saxophone playing of Cecil Leeson, who came from the Pacific Coast to astonish Eastern hearers."—THE AMERICAN YEAR BOOK.

"Escaping from the shackles of jazz syncopation, the saxophone, under the mastery of Cecil Leeson, proved in a group of seven selections a delightful medium for the concert stage."

—PHILADELPHIA PUBLIC LEDGER.

"Until one has heard the saxophone in your hands one has a very incomplete conception of its possibilities."—DR. JULIANA HASKELL.

Adviser to Women Graduate Students, Columbia University.

"The newest addition to the concert ranks is Cecil Leeson, virtuoso of the saxophone, who brings to that much abused instrument a new beauty of tone and an astonishing technique."

—SIGMUND SPAETH, McCall's Magazine.

Engaged to perform the solo passages in the Nabakoff Ballet "Les Danses de Polichinelle" at its New York premiere in Carnegie Hall by the National Orchestral Association, Leon Barzin conducting, Leeson's playing brought forth the comment from W. J. Henderson in the New York Sun that "the much abused saxophone was permitted to exercise itself in its rightful field of lyric utterance."

Mr. Leeson uses the Martin Saxophone exclusively.

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Toronto Greets Outstanding Events As Concert Year Gathers Momentum

Recital Visitors Include Kirsten Flagstad, Lotte Lehmann, Paul Robeson, and the Don Cossack Chorus—Reginald Stewart Appears Both as Pianist and Conductor—Conservatory Quartet Opens Series

TORONTO, CAN.—Our musical season having been duly opened with the now annual visit of the San Carlo Opera Company, the last fortnight or so has been fairly active for these parts. On October 10, Paul Robeson appeared in recital at Eaton Auditorium, after an absence of four years, before a packed audience vociferously clamerous and insatiably greedy for encores. His program, well selected and artistically performed, had the further advantage of Lawrence Brown's admirable accompaniments and of the assisting artist Ralph Dobbs, a pianist of fine achievement with distinct individuality of utterance.

The following night brought the Don Cossack Russian Male Chorus to Massey Hall, where an enthusiastic audience filled this larger auditorium and displayed the same encore-insistence, not, however, always heeded. The dynamic conductor, Serge Jaroff, showed his usual utter control of his human orchestra whose tonal effects, well known as they are by now, never fail to revive a delighted wonder, and whose expositions of Russian music seem to conduct the hearer on an exploration tour of the spiritual background of this once "dark" country.

REGINALD STEWART HEARD

On the morrow's evening, October 12, our own Reginald Stewart took time off from conducting orchestras and gave us a piano recital, using for auditorium the huge University of Toronto Arena, where his Promenade Symphonies have been so successfully going on all summer. His program was made up entirely of request numbers, including the many encores, featuring Chopin and Liszt selections to a considerable extent. It must be admitted that, while his extraordinary virtuosity in all its aspects shines as well in such a program as it would in any other, one would like now and then to hear him do something he has not done before, particularly in view of the independence of vision he always brings to his readings. However, his vast audience loved the fare he provided, asking like Oliver Twist for more, even after the lights were put out.

Mr. Stewart was heard again in the same Arena on October 17, conducting the final "Prom" of the season. A varied program marked this farewell occasion, including Celtic Melody, a charming tone picture by Thomas J. Crawford (of this city), who rose to acknowledge warm applause, and for a really impressive conclusion, Tschaikowsky's fifth symphony. Boris Volkoff and some of his dancers assisted with several numbers. A few well chosen words were spoken by the conductor and thus the ambitious undertaking of the Promenade Symphony Concerts closed its second sweepingly successful season with an audience of nearly eight thousand people. It may not be amiss to observe here that though the programs are popular, this should not be taken to mean that only the lighter, more easily assimilated works of the great composers are given. Such weightier productions as the Tschaikowsky one just mentioned, several of the titanic Beethoven symphonies, Bach fugues and chorales, all are worthy of the attention of any highbrow, much as they were relished by the masses who heard them.

FLAGSTAD RECITAL

On the same night the Eaton Auditorium was affording its sold-out house the rare privilege of listening to a recital by Kirsten Flagstad, in whom no fault appears discoverable, whether as to clarity, warmth and volume of tone, dramatic and lyric style, technical control, or beautiful program making. Her fine accompanist, at organ as well as piano, was Edwin McArthur. Needless to say, the audience was completely under her spell.

CONSERVATORY QUARTET IN FIRST PROGRAM

An organization that has earned the highest regard of the *cognoscenti* since its foundation six years ago, the Conservatory String Quartet, opened its seventh season on October 19, at the Toronto Conservatory Concert Hall. The four members, Elie Spivak, first violin; Harold Sumberg, second violin; Tom Brennand, viola; Leo Smith, cello, played a program conspicuous for balance of performance, as well as balance of taste in selection, before an austerely discriminating audience that occupied almost every seat. That perfection of precision that characterizes this quartet was distinctly marked in their last offering, an early Beethoven quartet (op. 18, No. 3, in D major). Their harmony of interpretation infused their first selection, Brahms' third quartet (op. 67, in B flat) with a depth of significance profoundly moving. While the resilience of their concepts was amazingly and amusingly revealed in the middle of the evening, when they presented three pieces in polytonal style by Alfredo Casella, Valse Ridicule (well aware of its own strained sentimentality), Ninna-nanna (a burlesqued Berceuse), and Fox-trot, a delirious madcap prank. The humor of these three novelties threatened to convulse their hearers. Altogether the quartet sustained well the unimpeachable standards one has come to expect of them.

LEHMANN APPEARS

Massey Hall was again, on October 22, the scene of a fine recital when Lotte Lehmann came and conquered in a program not any too novel, but so magnificently sung by the soprano as to make much of it appear like new. Her superb artistry and her glorious voice united to make the evening an occasion of unforgettable beauty. B. P.

Richmond Orchestra to Present Soloists

Organization Made Permanent and New Business Manager Appointed —Martha Performed by Musicians' Club

RICHMOND, VA.—The complete list of artists to be presented by the Richmond Symphony Orchestra in its concert series has been announced. These will include Mischa Elman, Jean-Marie Robinault, Rose Bampton, Frederick Jagel, Ruth Posselt and Charles Naegele. Louis L. Lauve, Jr., has been appointed business manager of the orchestra, with offices in the Richmond Grace-Arcade, and subscriptions are now being accepted for the series of concerts. At a recent meeting of the directors, it was determined that the orchestra would be made a permanent organization and it was announced that its future seemed promising.

MARTHA SUNG

Flotow's Martha was given by the Musicians' Club of Richmond at the Thomas Jefferson High School on October 26. As announced, the cast and orchestra were members of the organization. Maurice Tyler appeared as Lionel, Esther Cooper as Lady Harriet, Grace Heacock as Nancy, and T. R. Harrell as Plunkett. Wilfrid Pyle directed, with Mabel M. Stradling as assistant director; Helen Stockdell, director of diction, and a cast of sixty-nine local performers. This is the third incursion into the field of opera by the Musicians' Club and each performance has been exceptionally well presented.

The first active members' concert of the Musicians' Club was given on October 15 at the Woman's Club. Those appearing were Ernst Wilson, pianist; Lucille Engstrom, soprano; Charlotte Beazley, soprano; and the Musicians' Club Sinfonietta, led by Franklin Woodson.

Sergei Rachmaninoff appeared as the first visiting artist of the Musicians' Club on October 30.

The tenth annual convention of the first district of the Virginia Federation of Music Clubs was held at Wytheville, Va., on October 16. An imposing program was given, with representatives present from twelve clubs. J. G. H.

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Leading Baritone of the Metropolitan Opera Company

(Mr. Tibbett has studied with Frank La Forge since October, 1922)

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'Victory Ball' Ballet Thrills Vast Bowl Throng

CITIZEN-NEWS

Schelling Conducts At Concert

Horror of War Told In Dance

By VIOLA SWISHER

Genius swept a fleeting hand across the Hollywood Bowl last night.

Tragedy brought a figurative tear and satire stirred bitterness there while a deeply impressed audience witnessed Benjamin Zemach's dance poem created to "The Victory Ball" by Ernest Schelling. The music, conducted by the composer, was inspired by Alfred Noyes' poem of the same name.

Music, movement, color, lights, all were fused into one powerful expression of protest against blood lust, bombast, shallowness, hypocrisy, greed—in short—War.

Special Effects Notable

The dance scenes were brilliantly enhanced by Blandin— loan's special effects and pres- sive sets cers ored of the th

Tribute to War Dead Scores At Bowl

By ALLEN MURPHY

Dead almost a score of years, the t men who gave their lives in the last ht, "war to end war" rose from their ro graves last night and gave a chal- lenge to the stars, stuttered over a cli multitude gathered in the Holly- and wood Bowl.

With the composer on the pod- B. Benjamin Zemach peerlessly de- brea picted through the ballet the sig- by nificance of the music and poetry Irvin, of Ernest Schelling's "Victor Ball "The After a chorus of 36 voices, led by his th Irving Pichel, intoned the words ing ct the Alfred Noyes poem, a blue- charge green light coming out of the black- group dead bodies out of the dismembered some p rose bodies of the soldiers. The those m dead then carried the theme and effects, h music from the battleground confined out of the mist of the battlescene and to the ballroom scene and a tango- of telling strains of a polonaise and the war profiteers and the

The Bow danced decadently. The ness as th from which tape are sounded and th nario for th hands to heaven in pro was begun Benjamin Zemach, d trained by Ba chant, with st no end of credit for Pichel, was be the ballet the truth Conductor Bl Blanding Sloan devi slow awakening able setting and Adele day of the arm, scene, and by a small spot studsburg and Eli enlarged gradual prominent among relief the brilliant Conductor Schu erals, diplomats, d lightful leading butantes who with ture by Mozart tures moved down the Tschaikowsk and swung into the did not bring o trot and exaggerated tone in the fir

The most effective drama in movement second moren middle part of the wo horn section. scenario called for she ment of the same time a fore the oncoming ac Composer Schelling h nation of a enced at the front and orchestra. catch in the music. Schelling's candied t

FINAL SECTIO for th

A final section to a disto the bow rhythm was danced healt polnia a couple here and there a peated to proportions of a bacchа ings fore they were confronted

LOS ANGELES HERALD AUGUST 2, 1935

'VICTORY BALL BOWL BALLET THRILLING

By ALMA COWDY

Victory at Hollywood Bowl last ght lay with the living rather an the dead in both satire and plity. This coveted prize among acers was achieved through the nbined creative talents of Ernest elling, conductor-composer; njamin Zemach, dance drama- ; Blanding Sloan, artist in de- n, lighting and settings; the or- stra, corps of dancers and the ch chorus, all of whom carried ds of admission to the "Victory l" ballet.

irst on the program came three phonic works that were chosen continuity of mood and timed throw emphasis on the dance ax of the evening. These were Mozart overture to "The Mar- e of Figaro," excellently con- ted by Schelling; the Tschai- kki "Symphony No. 5," and the dance from the "Indian Suite" Edward MacDowell, dean of rican musicians and linked to northern Russian composers by melodic line.

Monteux, Schelling Win Favo

By RICHARD D. SAUNDERS

Pierre Monteux, conductor, d west Schelling, pianist, last nig ered the Hollywood Bowl do both a pleasantly concert ram and something of a s The latter was a huge bi ake, complete with glow w, which was presented to immediately after his re f the concerto. Announc as made that it was from onteux to Ernest Schelling, th birthday. It obviously uch of a surprise to the to the general audience. e program was genial with a typically Gallic grace in its rendition. with the Berlioz "Ben- ch randiloquent and rath-

'Victory Ball' Ballet Feature at Bowl

VARIETY OF PROGRAM

under Ernest Schelling's baton and intense interest in the ballet, "Victory Ball," served to draw the largest audience of the season to the Hollywood Bowl last night

"Victory Ball," his much discussed ballet, was presented by Zemach. It was the outstanding event of the performance Gloomy," frequently macabre in its quality, the music and choreography were magnificently blended with staging both novel and spectacular.

Zemach used big banners, of wartime significance, a ballroom scene where guests in costumes of the Great War period presented with exaggeration the dances of the period and, in the background, revellers gambled and drank in semblance of gayety so evident

LOS ANGELES POST

Music Satire Flays War's Bestiality

By RAYMOND E. MITCHELL

Ernest Schelling did a vital and valuable thing when he included in last night's program of "Symphonies Under the Stars" Benjamin Zemach's choreography of "The Victory Ball," a ballet worth twice the price of admission to Hollywood Bowl in itself.

Schelling, who wrote the music around the poem of Alfred Noyes, satirizes and unfolds with the magnificent sweep of his pen, the hatefulness and bestiality of war.

PORTRAYS WAR EVILS

Zemach caught the spark and set before his spectators a series of pictures that were symbolical of the decadence and viciousness of the makers of wars.

Settings were prepared by Blanding Sloan, costumes by Elizabeth Talbot Martin.

Schelling's orchestral program, which preceded the ballet, included Overture to the Opera, "The Marriage of Figaro," Mozart, Tschaikowsky's E-Minor Symphony No. 5 and "War Dance," from Edward MacDowell's Indian Suite.

Schelling showed his long familiarity with this literature and won warm applause. Outstanding perhaps, was his reading of the Tschaikowsky "fifth" symphony. Its movements, particularly the first and second "Andante-Allegro con anima," and "Andante- bile," were set forth with feeling

MAE HANGIN

Schelling dting to his changing mo ductor surro medium, seve this players. open is not sounds.

SCH BOW

Music Master

Thrill Thousands at Bo

ISABEL MORSE JONES

Bowl ballet last life all the vivid c nanic Fiesta and gave t probably 18,000, a delig of brilliance and excit Panchon and Marc Festival" was a spe ocess great artist of tru cing, gave the ballet dis th his stunning feats of rhythm, and his part- ine perfect en- ing, able conductor and ram-maker, was heard in the Bowl and

Diversity Marks Schelling Bowl Selections

By ALLEN MURPHY

The art of dance and music vied at Hollywood Bowl last night in a dual performance which drew a record audience. Due to certain clear- ness in sequences as contrasted with the melange of orchestral work, the palm goes to Agnes DeMille, who arranged the choreography.

Conductor Ernest Schelling provided a weirdly-arranged orchestral program. The chief defect in Schelling's conducting is an absence of virility, although he has a poetic quality in his direction.

Agnes DeMille and Warren Leonard presented three dance scenes— ranger, "Dance of Excitement," to the music of Gershwin's piano con- ata and "Czech Festival," to the ais of the "Bartered Bride." The e-named was a rhapsody of colors ity and movement symbolizing creeration of the earth in the ng.

SCHELLING AT BOWL THRILLS BIG CROWD

HERALD-EXPRESS

BY BRONSON

stars, music and ted an audience as the capacity of r last night, practi- ew mark for Thurs- ler the great dipper appreciated amphi-

elling, an American ed into the esteem of music, was the wielder e and sent ripples of ythm across the spaces that bubbled with light- ner. He began with that overture to "The Secret Wolf-Ferrari's smoky, ancelt. And, after the ed hushed the versatile h, but the son, Johann and Schelling's tempor- e exquisite beauties of fully expressed symphony loquest movements. hestra was following Schel- ility and the audience was up to a real enthusiasm by s and the Loeffler reflec on "Childhood Memories" initial bow here under the orable conditions. It proved beautiful and convincing nd also a memorial for the r who died only last May.

N GREAT RECEPTION

y imperceptible mist had to fall over the bowl as began the measures of the "Clouds and Festivals," twin scores were made effective by the co-operation nature. Schelling's version poetic and one can trace reams in his "clouds" and his festivals.

undoubtedly a feat, which e conductor's powers, to ertaken so varied a pro- herein nothing associated were no possible linkings of subject. This was a ning to the highbrows ut the great majority ac- h offering as an especial pecially the Johann Perpetual Motion" and a Woods" waltz. The er" overture was well he trombone had its one ent to the delight of all. was accorded a great nd earned it

Hollywood Post No. 43, A to ERNEST SCHELLI wood Bowl Saturday n right: AL VAUGHAN, W Lower photo, an informal trats an informal lecture

rnest Schelling Hono At Opening of Bow Concert Program

est Schelling, eminent Amer nductor and composer, tod n owner of a handsome sil an flag, the gift of the od Post No. 43, American

ation took place Satur the beginning of Mr Sch

LOS ANGELES TIMES, AUGUST 2, 1935

"Victory Ball" Ballet at Bowl Unforgettable Event

BY ISABEL MORSE JONES

Real ballet, original, deeply impressive and presented with trained dancers, redeemed the Hollywood Bowl promises last night. The "Victory Ball" ballet by Benjamin Zemach has the touch of genius. With only a fair musical score, judged from a dancer's viewpoint, the theme from a great poem, limited rehearsals and no hope of financial profit to anyone concerned, he produced a history-making ballet.

MASTER STROKE

The crowd was enormous, one of the largest, if not actually the largest, of the season, and the onlookers could not be restrained from breaking into the performance with spontaneous clapping and cheers. Feeling ran high and the tension was ominous.

Impersonalising war and nationalistic folly, as Zemach did, was a master stroke. The banners were just brilliantly colored symbols, not country's flag. Even the hordes marching by in colos- into gray

Legion Presents Flag to Conductor

Fine Concert by Schelling Wins Plaudits

By Florence Lawrence

ERNEST SCHELLING promises to be one of the hits of the season at the Hollywood Bowl and conducted his concert last night with splendid vigor and enthusiasm. He built the program from Wagner, the "Lohengrin Prelude," through the Schubert "Unfinished Symphony," and into the modern mood of its conclusion with subtle mastery of the orchestra and the house applauded him warmly

Outstanding in last night's concert was the piano concerto played by Claire Mellonino. Her nobility of tone, candor of expression and splendidly intelligent emotion made the new Frederikeen composition of unusual interest. In three movements the work is undoubtedly

ten. The stylized dancers of the ball were horrible extremists and the satire was painted with a broad brush. No one could fail to "pray for worlds to mend" after seeing this spectacle. The dancers were as clever as a lot of Kreutzberg or Wigman dancers would have been. This was modern ballet with the German technique and an American bride-of-war idea dominating it. The effect was overpowering. It cast a spell over the Bowl. The ghosts of dead soldiers will haunt it for a long time.

Irving Pichel led a speech orchestra trained by Bertha Fiske in reading the poem. The idea of the speech orchestra was only partially successful in the Bowl. It would have been better if Pichel's richly resonant voice had been heard alone with only the refrain intoned by the speaking chous.

SCHELLING CONDUCTS

A repetition of this ballet is certainly in order. The Bowl has had nothing approaching the artistry of Zemach and Sloan since Adolph Bolm's "Factory."

Preceding the event of the evening, Ernest Schelling conducted the overture to the "Marriage of Figaro," Mozart, the Fifth Symphony by ky and the War Dance "Indian Suite. phony was the

MURPHY

conducted with pen-airish pageant Wolf-Ferrari's overtorts of Susanne"; arrangement of Bach's "Sinfonia Gar's symphonic Childhood"; and "Festivals"; erpetual Motion" e Vienna Woods," to "Tannhauser,"

lle Hat, do, Mozartian in "The Johann highlight of the at major ffler work prin- Symphonic dest judged by My Child- aylor and Adolf nocturnes, d with the Rus- als"; a pair Loeffler's child- ms numbers. use of Russian and the ever hoes intermixed m the Vienna by and written e from "Tann- all of the color oose the orches- fiectra, disclosed program. talent.

TIZE EIVED

mentioned group, of the Strauss ot the Loeffler na Woods" and My Childhood" as of the "Tann- r. If we are not e popularly re- a composition did with the strag- e first honors in a rence before the th Shore Music Fes- g concert, the ome years back. The rong remained re understand, received signifies to this American dollars for diences take to any com- her—either mu- beon to say, un- h and brilliant fortunately most composers of the lighter ed to carry a grave-mark- on of dancing. their heads before they ognized. Sad to say, such the case with Charles Loeffler for he passed on eath or so ago. ring his lifetime his works e programmed little if at all

SCHELLING

STEINWAY
piano

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Chicago Enthusiastic Over Flagstad-Melchior Recital

Wagnerian Singers Heard in Impressive Program—Heifetz Hailed in Recital—Chicago Symphony Orchestra Opens Tuesday Series—Argentina Appears—San Carlo Season Continued with Warm Successes

CHICAGO.—The past week brought the first appearance here of Kirsten Flagstad, who was heard with Lauritz Melchior in a Wagnerian program at Orchestra Hall; the return of Heifetz for his only recital of the season here; the first program of the Chicago Symphony Orchestra's Tuesday afternoon series; a memorial for Helen Aldis Lathrop at the Thursday-Friday concerts of the Chicago Symphony; the dance recital of La Argentina at the Civic Opera House, and the second week of the San Carlo Opera at the Auditorium.

FLAGSTAD-MELCHIOR JOINT RECITAL

One of the most important events in the musical season was, incontestably the appearance of Kirsten Flagstad and Lauritz Melchior, who gave an unforgettable recital of Wagnerian excerpts at their joint recital under the management of Henry E. Voegeli, at Orchestra Hall, on October 20. If we were not to curb our enthusiasm, our review would be too lengthy for the space placed at our disposal, yet we cannot refrain from stating that it has been a long time since the hall of classical music has harbored such fine singing. Mme. Flagstad's lone appearance here presages many return engagements. Heralded as one of the great Wagnerian singers of our day, she brought back to mind the days of the operatic giants of yesteryear.

To analyze all the qualities of this unusual songstress would add little to her reputation, as the musical world already knows her virtues as a singer and it seems more apropos to report the indelible impression she made in our community. Modesty and simplicity add to her charming yet queenly stage appearance. There is nothing of the prima-donna in her make-up and when she sings, one is transported to the heavens. In Dich theure Halle she displayed stentorian tones with astounding ease and her singing literally stunned her auditors. Mme. Flagstad's vocal equipment is admirable, as she also knows how to modulate her voice, as witness her lovely account of Elsa's Dream from Lohengrin, where lofty tones made as great a stir with the public. Throughout the recital she gave proof of being a singer of the first order and as such was buoyantly fêted by her newly-made admirers.

Mr. Melchior is not exactly a newcomer in Chicago, as he was introduced here by Paul Longone with the Chicago Opera a season ago and at the time scored so heavily that his return was keenly anticipated. In glorious voice, he sang himself into the hearts of his listeners in Tannhäuser and Lohengrin narratives, and together with Mme. Flagstad achieved perfection in the duet of the last scene from the first act of Walküre and in the bridal duet from Lohengrin. An artist in the best sense of the appellation, Melchior does not rely solely on his gorgeous vocal organ but on his impeccable phrasing, German diction and sense of nuance. In his case, too, a succession of superlatives would add little to his world-wide reputation as one of the great Wagnerian tenors. He will soon return to sing Tristan in the Chicago Symphony Orchestra's performances of Tristan and Isolde in concert form. Edwin McArthur played excellent orchestral accompaniments at the piano.

HEIFETZ PACKS ORCHESTRA HALL

Orchestra Hall was not large enough to accommodate all the admirers of Jascha Heifetz, and two hundred had to content themselves with seats on the stage. True, the recital was sponsored by the Chicago section of the National Council of Jewish Women, an organization that does much philanthropic work and whose membership is so vast that a larger hall could easily have been filled. The thousands of music-lovers gathered in Orchestra Hall were thrilled by Heifetz, who in his only Chicago recital of the year gave a diversified and interesting program. He has now reached maturity in his art and his style of playing is quite different from that of his child prodigy days, when he astounded the musical world with his uncanny technic and wizardry of the bow.

WILLIAM MARTIN,
American tenor, will appear in Chicago with the Chicago City Opera in Faust, Carmen, Manon, Madam Butterfly and Traviata.

CHICAGO SYMPHONY CONCERTS

The first of the Tuesday afternoon concerts on October 22 brought a program of old favorites consisting of the Brahms Academic Festival overture, the Tschaikowsky E minor symphony, Dohnanyi's suite for orchestra and selections from Berlioz' Damnation of Faust.

The regular Thursday-Friday concerts were dedicated to the memory of the late Helen Aldis Lathrop, a former member of the Orchestral Association and like her husband, the late Bryan Lathrop, a benefactor to the cause of music in general and the Chicago Symphony Orchestra in particular. The program was made up of the Bach G major concerto for string orchestra, Schubert's Unfinished Symphony and the *scherzo* and *finale* from his quintet for strings, Glieres' symphonic poem, The Sirens, and the Strauss Death and Transfiguration tone poem, compositions beloved by the late Mrs. Lathrop, who passed away on August 3 of this year. We have heard the Chicago Symphony Orchestra many times in these selections, but searching far back in memory we do not recall such fine performances as on this occasion. Dr. Stock's approach to Bach is not only learned and correct, but he infused into the music a certain vigor and enthusiasm, especially in the *andante* of the Bach concerto. The slow movement interpolated between the two *allegros* is an arrangement by Dr. Stock of the slow movement from the Bach A minor sonata for violin. Stock is widely known not only as a conductor and composer, but as an adapter. Without apparently changing an iota from the classical Bach mood, he has rejuvenated the contents of the *andante*. Particularly impressive were the pianissimos. The Schubert Unfinished Symphony had a masterly reading, but to us the interpretative gem was Stock's transcription of the *scherzo* and *finale* from Schubert's quintet. We have been aware for many years that one of the greatest achievements of Dr. Stock lies in the tone he gets from the orchestra. The manifold colors and nuances displayed in the Schubert excerpt might be taken as an example for tonal quality and values. Every detail was minutely worked out.

SAN CARLO OPERA'S SECOND WEEK

It may not be elevating to quote the old adage. "The proof of the pudding is in the eating," but it serves well to explain the popularity of the San Carlo Opera Company. Fortune Gallo has kept faith with the public and the public rewards the astute manager by patronizing his company. Nightly during the second week of the season the Auditorium was sold out and on several occasions hundreds of prospective but tardy ticket-purchasers were turned away. This state of affairs will always exist as long as the San Carloans perform with that zest and enthusiasm that made each presentation praiseworthy. It may be that some performances were not quite as enjoyable as others, that some of the artists deviated now and then from true pitch and the same sin was committed occasionally by chorus and orchestra, but why tarry over incidents that happen in the best opera companies?

The outstanding features of the week were the magnificent vocal and histrionic appearances of Mary McCormic as Marguerite in Faust on October 19; of Cyrena Van Gordon as Delilah on October 21; of Goeta Ljungberg as Elisabeth in Tannhäuser on October 22; of Dimitri Onofrei as Faust, the Duke of Mantua and Germont; and of Biauca Saroya as Mimi and Aida.

Another guest artist of the San Carlo Opera who made a big hit at the Auditorium is Cyrena Van Gordon, now with the Metropolitan and for many years a favorite contralto here with the Chicago opera from the days of Campanini to those of Polacco, Insull & Co. Taking for basis her appearances as Venus in Tannhäuser and Delila in Saint-Saens' biblical opera, her return has added lustre to the present season. Gallo may well be happy to have secured such a popular artist as guest, as she has given *éclat* to every performance in which she has been cast.

Goeta Ljungberg, guest from the Metropolitan, sang Elisabeth in Tannhäuser on the Northwestern University course given in conjunction with the San Carlo Opera company in the Auditorium, and the vast assemblage gathered for the event fêted her as the new Jenny Lind. New in opera in our midst, Mme. Ljungberg won the hearts of her countrymen, who came *en masse* to the Auditorium; as well as of all the dilettante including teachers, students and operagoers.

MARY MCCORMIC TO PRESENT OPERA

Mary McCormic will go East in the near future to make final arrangements for the booking of her own opera company, which is scheduled for its initial performance here right after the holidays. Indeed, since this songstress has made her abode in Chicago, she has been known to fly over night to distant points for a concert and the following evening to sing over the air, give another concert the following day and appear in opera the next day. This has kept Miss McCormic constantly active since last April. When asked by a Musical Courier representative if she were tired, she laughingly answered. "We Texas girls do not tire so easily. We enjoy roughing it." Then Miss McCormic ventured to inform us that every day she rehearses for two hours with her own accompanist, three times a week she takes a Turkish bath and massage and is always in trim. This procedure would seem correct, as we do not recall having heard Miss McCormic to better advantage than when she sang Marguerite in Faust with the Gallo company last week. She stopped the

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"In Lajos Shuk the orchestra has an inspiring and dynamic conductor."—**Buffalo Evening News.**

"The Ravel Bolero displayed Mr. Shuk's skill in leading up to a climax, winning him flattering expressions of appreciation; Buffalo is fortunate in getting so finely equipped a leader."—**Courier Express.**

"Thus he was able to present his players in a performance that held to excellence in surprising degree."—**Buffalo Evening News.**

"Lajos Shuk seems to have accomplished a miracle with the Buffalo Philharmonic Orchestra . . . little short of phenomenal . . . his reading was one in which poetry, melody and able musicianship were blended into a glorious whole . . . he was given a rousing tribute."—**Courier Express.**

"Hall was packed with an audience eager to hear a real symphony concert. . . . So admirable was the program, and so surprisingly excellent its performance, that there was a general chorus of acclamation. Program numbers included Beethoven, Tschaikowsky, Debussy and Stravinsky."—**Buffalo Times.**

"A large and fashionable audience turned out to see and hear what the orchestra had accomplished under Lajos Shuk, the new conductor; he was received with enthusiasm. "Dance of the Princesses" (Stravinsky), brought such applause that Mr. Shuk was recalled several times. He conducted without score. The consensus of opinion was that we now have an orchestra which should have the generous support of the public."—**Courier Express.**

Basel, Switzerland: (Dr. Felix Weingartner) "He showed himself as a good connoisseur of the orchestral literature and a gifted conductor with much temperament."

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MUSICIANS CLUB OF WOMEN

During its sixtieth season, which opened with a concert at Curtis Hall on October 21, the Musicians Club of Women will introduce Ria Ginster, soprano, and the Kolisch String Quartet in their first Chicago recitals. The opening program was furnished by Hilda Edwards Oldberg, pianist; Harriet Brewer, contralto; Almada Biery Jones, violinist, and Helen Hedges, soprano.

BUCHHALTER MUSICAL ARTS FORUM

The October program of the Buchhalter Musical Arts Forum brought an operatic chorus and soloists under the direction of Maestro Silvio Insana and Jeanette Albert, pianist. Excerpts from Aida, Carmen, Trovatore and Boris Godounoff were sung by the chorus and Frances Glickman, Jeanette Barron, Marie Lubers, Henry Harder, John Backlund and George Foulds. Miss Albert displayed her unusual talent to excellent advantage in numbers of Brahms and Chopin.

WBBM OFFERS RADIO CONTEST

In view of the successful outcome of a similar competition last year, radio station WBBM announces that in this year's contest two $1,300 contracts will be awarded to the winners—one man and one woman—each to be given a thirteen weeks' contract to sing over WBBM at $100 a week. There are no restrictions as to the type of voice or songs to be presented in the contest auditions, but only singers who have never received financial remuneration for singing on the air are eligible. Professionals in other musical fields are eligible, as are radio artists who have not received pay for their services. To enter the contest, applicants must go to radio station WBBM in the Wrigley building between November 18 and December 9 to secure contest entry blanks and audition appointments.

RADIE BRITAIN NUMBER ON CZERWONKY PROGRAM

Radie Britain's violin number, Prison, was one of the enthusiastically received compositions on the program which Richard Czerwonky, Chicago violinist, gave on October 23. This was the first performance of Miss Britain's opus, which is also arranged for string quartet and which Mr. Czerwonky uses on his quartet programs.

CHICAGO MUSICAL COLLEGE ADDS TO DANCE DEPARTMENT

The special engagement of Harald Kreutzberg served as a continuing impetus in the renewal of interest in the department of dance at the Chicago Musical College. The master class of last season assured Kreutzberg's return this fall and interest is already keen in anticipation of this event.

Simultaneously, there has been such interest in this phase of the arts that classes have increased throughout the department. There has been added to the faculty Dorothy Stigler, Hortense Kitsch and Ann Port, all prominent in Chicago's dancing circles. Miss Port is an exponent of Boleslavski and Wigman. She was the only American member of the Mary Wigman Dance group which toured Europe and America. Since her return to the United States she has been with the Chicago Grand Opera ballet.

Eleanor Block, added to the faculty last season, received her classical ballet training with Adolph Bolm, with whom she toured this country. In Europe she studied with Wigman and Kreutzberg. She was a member of the Chicago Civic Opera ballet and later with the Vienna Opera. Miss Block has appeared in Chicago recitals the past two seasons.

Two courses are given. In the general course the work includes ballet technic, plastic, character and dramatic dancing, pantomine and dance improvisation. In the normal course, the student is prepared for professional teaching. Here attention is given to ballet technic, plastic character and dramatic dancing. Emphasis is also put on dance composition and practice teaching, pantomine and dance improvisation, history of the dance and notation.

AMERICAN CONSERVATORY NOTES

John Thut has been engaged as tenor soloist at the First Baptist Church of Evanston.

Mortimer Scheff, piano student, was presented recently in a recital at Ottawa, Ill. He will play a return engagement in the spring.

Mildred White, graduate of the conservatory, has been engaged as teacher of singing and public school methods at the Colorado Womans College in Denver.

Mary Frances Averill, soprano, student of the voice department, appeared in recital on October 25 at the Presbyterian Church, Evanston, Ill.

Roberta Dyer, contralto, sang a group of songs for the woman's auxiliary of the Church of the Good Samaritan in Oak Park on October 25.

Irene Hulme, soprano, pupil of Elaine De Sellem, and Julian Leviton, pianist, student of Mae Doelling Schmidt, were heard on the Lyon and Healy Recital Series of October 19.

RENÉ DEVRIES.

Dickinson Presents Schütz Passion

Students of the School of Sacred Music, under Clarence Dickinson, gave Heinrich Schütz' St. Matthew Passion and his Pharisee and Publican at Union Theological Seminary, New York, on October 31, commemorating the 350th anniversary of Schütz' birth.

Reading, Pa., Expects Major Season

Resident Symphony Orchestra, Under Kindler, Announces Soloists for Four Concerts—Five Events on Schedule of Haage Recital Series

READING, PA.—Music lovers of Reading look forward this year to what is predicted to be the most unusual concert season in the history of the city. The Reading Symphony Orchestra is to offer a series of four concerts in the winter months and the Haage Series brings five artists. Local music organizations are arranging programs which will be announced later.

Hans Kindler, conductor of the Reading Symphony Orchestra, has arranged (in conjunction with the Reading Musical Foundation) four programs that mark a step in advance for the organization. Gloria Perkins, violinist, returns as soloist to open the orchestral season on November 24. Rosalyn Tureck, pianist, appears with the group, January 26. For the all-Wagner concert, first of its kind in Reading, Friedrich Schorr of the Metropolitan Opera has been engaged as assisting artist. The final concert, March 29, introduces Chester Wittell of Reading in the dual role of composer-pianist. At that time Mr. Wittell's concerto in G minor will have its first performance. His Romantic Symphony is included in the novelties to be played by the Philadelphia Orchestra this winter.

The Haage Series of concerts, long a feature of musical life in Reading, have been definitely scheduled for five evenings at the Orpheum Theatre. Lawrence Tibbett is the artist for the first concert on November 13. Myra Hess, the Don Cossack Chorus, Nathan Milstein, and the Barrere Little Symphony with Dalies Frantz as assisting artist complete the schedule.

An hour of chamber music by the faculty of the department of music of the Wyomissing Institute of Fine Arts marked the opening of the ninth annual exhibition of pictures by Reading artists at the Reading Art Museum on October 20. C. A. R. A.

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チエルカッスキイ獨奏會曲目

第一夜曲目 9月23日(月)夕7時半

1. イ 經奏曲霸冶星の情景…ヘンデル作
   ロ パストラールとカプリチオ…スカラッティ作 タウジツヒ編
   ハ 奏鳴曲 情熱 作品五十七 …ベートーヴェン作
2. イ 幻想曲 ヘ短調…ショパン作
   ロ 即興曲 變イ長調… 〃
   ハ マヅルカ 嬰ヘ短調… 〃
   ニ 圓舞曲 ブリルランテ 變ト長調…ショパン作
3. イ タンゴ …アルベニツツ作 ゴドウスキイ編
   ロ トリアーナ …アルベニツツ作
   ハ ロマンス …シベリウス作
   ニ ドン・ファンの幻想曲…リスト作

第二夜曲目 9月25日(水)夕7時半

1. イ オルガン幻想曲と遁想曲…ト短調 …バツハーリスト作
   ロ 奏鳴曲 ロ短調…リスト作
2. イ 譚詩曲 變イ長調… ショパン作
   ロ 夜想曲 ホ短調… 〃
   ハ 圓舞曲 變イ長調 作品69 第三… 〃
   ニ 練習曲 ハ短調 作品25 第十二 〃
3. イ 風琴鍾 …ホフマン作
   ロ 三つの支那樂 …チャシン作
   A. 上海感情
   B. 支那娘國の情景
   C. 骨牌のラプシュアリー
   ハ 二つの圓舞風詩曲(左手のみ) …シュトラウス作
   ニ 圓舞曲「ダニューブ」… シュルツー作 エブラー編

第三夜曲目 9月26日(木)夕7時半

1. イ シヤコンヌ…バツハーブゾオニ作
   ロ 謝肉祭 …シューマン作
2. イ 狂詩曲 變ヘ短調 作品79番…ブラームス作
   ロ 〃 ハ長調 作品79の8番… 〃
   ハ 練習曲 ホ長調 作品十 第3番… 〃
   ニ スケルツオ ハ短調… 〃
3. イ 行進曲 …プロコフイエフ作
   ロ 練習曲 變ヘ長調… ストラヴンスキイ作
   ハ ズアーウ兵の訓練 …マナーズフカー作
   ニ 月光 …ドビユツシー作
   ホ タランテラ：ヴエニスとナポリ …リスト作

第四夜曲目 9月30日(月)夕7時半

1. 前奏曲と遁走曲 ヘ短調…バツハ作
   變奏曲と遁奏曲 …ブラームス作
   (ヘンデルの主題による)
2. 奏鳴曲 變ロ短調 作品35 …ショパン作
3. 前奏曲 …シロスタコヴイツチ作
   火の踊 …デ・ファーラ作
   オンデース …ラヴエル作
   イスラメ(東洋風幻想曲)…バラキレフ作

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NEW YORK CONCERTS

OCTOBER 21

Marjorie Garrigue The first New York recital of Marjorie Garrigue, pianist, at Town Hall, revealed an artist of definitely mature interpretative concepts and of fluent technical attainments. Opening her program with Bach's English suite in G minor, Mme. Garrigue gave a particularly sensitive tonal treatment to the *allemande*, and authentic readings of crisp delicacy and *brio*, which suggested the early clavier style, in the sprightly *gavotte* and *gigue* sections. The second group began with Brahms' capriccio in C sharp minor, op. 76, No. 5, including also Schubert's Moment Musical in A flat major (one of the most lyrical and thoughtful of the pianist's readings) and Beethoven's sonata, op. 81a (Les Adieux, L'Absence, Le Retour), which offered contrasts of *bravura* playing with considerable poignancy in the *andante* movement. The final section was read with brilliance. After the intermission, came a group of Chopin, comprising the barcarolle in F sharp major, the mazurkas in A minor and C major, and the polanaise in F sharp minor—in which the virtuosic and temperamental qualities of the Polish composer were allowed to speak eloquently. Final numbers by Medtner, Prokofieff and Debussy (L'Isle Joyeuse) gave further evidence of a performer whose manner is capable of unusual delicacy of tonal effects achieved with an individualistic method of controlling sonority. The audience was warmly responsive to the playing and asked for extra numbers at the close.

OCTOBER 22

Arthur Loesser Music of the eighteenth century occupied the program presented at Town Hall on Tuesday evening by Arthur Loesser, pianist. This was the first of a series of three concerts which he is giving in this auditorium, the forthcoming events (November 15 and December 1) being concerned with music of the two subsequent centuries. On the initial list were Clementi's sonata in B flat (performed by the composer before Emperor Joseph at Vienna in 1781, with Mozart in the audience); another Clementi excerpt, a fugue, Gradus ad Parnassum No. 40; pieces by C. Ph. E. Bach, the Grand Gigue of Joh. Wilhelm Hässler; the Fantasie in C minor, K. 475 and the sonata in F, K. 533, of Mozart; and Beethoven's Sonata Pathétique (1799). Mr. Loesser apparently had the praiseworthy purpose, not of displaying his own virtuosity for the delectation of the public, but the presentation of seldom-heard music, which in its form and treatment of melodic content is typical of the period. A scholarly and polished interpreter and a finished technician, Mr. Loesser gave an evening of the most refined tonal pleasure to his listeners. An analysis of the mechanics of his playing would emphasize his notable clarity of phrasing, his expert use of the pedal and the fine articulation of his touch, which adapted itself meticulously to the lyricism called for in the scores under performance. For his musicianship, it is of the most sensitive and encompassing type.

OCTOBER 23

Clifford Herzer An auspicious debut was made by Clifford Herzer, pianist, in Town Hall on Wednesday evening, before a good-sized audience. A pupil of Josef Lhevinne, Tobias Matthay and Artur Schnabel, this young artist had the technical mastery and fastidious interpretative taste which marks one who has studied under such distinguished auspices. In addition, he disclosed considerable individuality and a native poetic gift which promises much for the future. On his introductory program were Busoni's transcription of the Bach Chacme and a Beethoven sonata, Harold Bauer's transcription from the organ score of Cesar Franck's prelude, variation and fugue. Pieces of Liszt, Albeniz and de Falla completed his offerings. His audience was won at once by Mr. Herzer's talent and delivery, and gave him resounding applause.

OCTOBER 24

Philharmonic Orchestra This Thursday evening at Carnegie Hall brought a program which the Philharmonic Orchestra (under Otto Klemperer) repeated on Friday and Saturday evenings and last Sunday afternoon. The bill included: Manfred Overture, Schumann; Le Tombeau de Couperin, Ravel; Symphony, G major, Haydn; Symphony No. 5, Beethoven.

It was pleasant to renew acquaintance with the lovely Shumann music, all too rarely heard these days. The overture is in the composer's best vein of melody and romantic atmosphere. Klemperer read the work with feeling and fancy.

He did also a beautiful performance of Ravel's exquisite pages, and the orchestra cooperated with delicate tone and polished execution.

With ancient classics, Klemperer has a dignified and authoritative way, the while avoiding routine and dryness. The two symphonies sounded their message fully and inspiringly, conductor and players leaving no loophole for criticism.

This program of tunefulness, sweetness and light found entire response from the listeners, who were generously warm with their plaudits.

OCTOBER 25

Roy Harris Program The second of the one-man concerts devoted to works of American composers was offered at the New School for Social Research, the program including four compositions by Roy Harris. The concerto for piano, clarinet and string quartet (1927), one of the most vital pieces of expression by this composer, was played by Harry Cumpson, pianist, Aaron Gorodner, clarinet, and the Gordon String Quartet in effective style. The three variations on a theme based on the initials of Mrs. Elizabeth Sprague Coolidge, composed in 1932, was played by the Gordon Quartet in an authentic and tonally pleasing reading, the *andante* section in particular having a poignant and lyrical interpretation.

After the intermission, the trio for violin, cello and piano (1934) was given its first New York hearing by Jacques Gordon, Naoum Benditzky and Mr. Cumpson. This work shows a growth in the composer's use of his resources, the final fugue in particular having a solidity of form and structure, though the refining process has to some extent tempered the virility of the slow movement. Last on the program came the Song for Occupations (1934), to a text by Walt Whitman, a slightly shortened version being magnificently sung, with great virtuosity and tonal beauty, by the Westminster Choir conducted by John Finley Williamson. A capacity audience gave the composer an ovation when he appeared on the stage and also applauded the players with enthusiasm.

Moscow Cathedral Choir Friday night in Town Hall, Nicholas Afonsky conducted the Moscow Cathedral Choir of which he is founder and director in its first New York appearance. Mr. Afonsky led his ensemble in a program of choral works by Gretchaninoff, Rachmaninoff, Rimsky-Korsakoff, Borodin, Bortniansky, Alexandroff, Lvovsky, Rubinstein, Preobrajensky, Strimer, and the Bach-Gounod Ave Maria.

The choir, singing without instrumental accompaniment, held a large audience spellbound throughout the evening, presenting their various offerings with deep feeling and striking tonal effect.

Mr. Afonsky's choir responds to his direction with perfect unison and precision, yet with results too beautiful and expressive to be associated with anything mechanical. The voices displayed unusual flexibility, one moment as soft as muted strings, the next as powerful and sonorous as an organ.

One of the high spots of the evening came with the Borodin number, Peasant Choir (from the opera, Prince Igor) to which the choir gave an authentic interpretation characterized by their customary fidelity to pitch.

Mme. Pavlenko (contralto), Mme. Zakharoff (soprano), and Mr. K. Zaporojetz (basso) sang solo passages with the choir's accompaniment, all contributing to the success of the evening.

OCTOBER 26

Josef Lhevinne A full house greeted Josef Lhevinne at this matinee, his first New York recital of the season, on Saturday at Carnegie Hall.

LEE PATTISON,
pianist, will be heard in recital at Town Hall, New York, on November 18, for the benefit of Sarah Lawrence College.

The artist played two Capriccios and two Intermezzie by Brahms; Schumann's Etudes Symphoniques, a Chopin group (F minor Ballade, two Etudes, and two Mazurkas) and shorter numbers by Debussy, Scriabin and Balakireff (Islamey).

Lhevinne's typical qualities as an interpreter and executant were brilliantly evident throughout the program. He was at all times master of his material and of the mediums with which he voiced it. Highly cultured musicianship is the primary basis of his art, and he mixes his learning with sensibility and imagination.

It was a deep pleasure to hear the moods of Brahms proclaimed as eloquently as those of Schumann and Chopin, three romantics differing in style but equal in warmth of feeling. Lhevinne gave convincing atmosphere to each of those composers.

The Etudes Symphoniques fared beautifully under the hands of the understanding player, who built up cumulative interest and drive. In Debussy's irridescent pieces, Lhevinne loosed a real wealth of magic in tone, color, and pedalling.

As a Chopin exponent, Lhevinne needs no new encomiums. He was at his most impressive heights in the ballade, and as a contrast, shone as strikingly in the mazurkas, done with all their native insouciance and rhythmic charm.

There were hurrahings and encores galore, as testimony to the continuous delight of the listeners.

Jacques Margolies Youth was served once more when Jacques Margolies, seventeen year old violinist and winner of a scholarship offered by the Philharmonic-Symphony Society, gave a recital in Town Hall on Saturday afternoon. In a demanding list, which comprised the Bach unaccompanied concerto in G minor, Mozart's sonata in G, the Paganini-Wilhelmj concerto in D, and a group by Sarasate, Ravel and Bloch, Mr. Margolies commanded the respect and admiration of a large audience by the maturity, skill and poetry of his playing. Equipped with a tone of resilience and purity and a technic polished and secure, he negotiated mechanical difficulties with ease, and endowed his interpretations with beauty and clarity. The intricate structure of the Bach score was set forth with flawless style, the melodic delights of Mozart given fine delivery. Without disparaging his musical expression in any phase of the program, it may be said that his gifts were perhaps most apparent in his exposition of the *adagio* of the Mozart work, a passage whose grace seemed to inspire his talent to the utmost. His success with his

(*Continued on page 20*)

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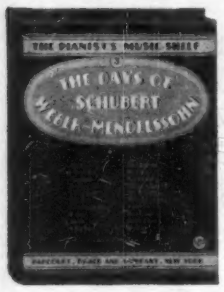
VOL. 3—THE PIANIST'S MUSIC SHELF



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Improvement In Concert Activity Seen By New President of Carnegie Hall

M. Murray Weisman Reports Fourfold Increase in New Bookings for Recently Renovated New York Auditorium

The 1935-36 concert season will be a banner year for music and musicians in the judgment of M. Murray Weisman, new president of Carnegie Hall, New York. In an interview for the Musical Courier the successor to the late Robert E. Simon expressed himself as confident of a material increase in all fields of musical activity during the coming year.

"As far as the professional concert field is concerned," said Mr. Weisman, "I base my predictions on the most practical of all yardsticks—the substantial increase in actual hall engagements as representel by signed leases in hand. Advance bookings for the current season are running well ahead of those of the last three years. In addition there is on the Carnegie Hall books a record number of options, and the amount of inquiries is increasing daily. All indications point to the busiest season Carnegie Hall has had since 1931.

"The uptrend in our engagements merely corroborates the favorable reports from leading concert managers and the encouraging improvement shown in other music centers of the country. During the past several years, New York City has been among the last to reflect the current recovery in all fields. Similarly, the economic betterment has taken longer to affect Carnegie Hall because of its large seating capacity and relatively greater rental price. At the height of the depression very few artists could profitably undertake a Carnegie Hall recital. Now, however, many of those who formerly played here are finding it possible to return and the list of newcomers to the Hall is on the increase.

400% Gain in New Business

"Almost all of the familiar concerts of major importance are already scheduled for the current season: the New York Philharmonic-Symphony Orchestra, the Boston Symphony, the Philadelphia Orchestra, the concerts of the National Orchestral Association, recitals by Kreisler, Rachmaninoff, Hofmann, Heifetz, Roland Hayes, Lhevinne, Luboshutz, Milstein, Seidel, Webster and others. But the most encouraging feature of Carnegie Hall's business upturn is the unusual increase in new business. This category, composed of bookings of artists and orchestras who will make their Carnegie Hall debut in the present season, major concert series which are new to the hall, and the return of artists who have not appeared here for several years, shows an improvement of 408% over last season.

"The major concert series being given for the first time in Carnegie Hall are the seven Beethoven sonata recitals by Artur Schnabel; the five concerts by Mischa Elman and the National Orchestral Association devoted to a chronological study of violin literature; and the six performances by the New York Women's Symphony Orchestra. Among the engagements presenting artists new to Carnegie Hall will be the first New York recital of Kirsten Flagstad, a production by Max Rabinoff of the opera La Traviata on the occasion of the Twenty-fifth Anniversary of the beginning of his artistic activities, and the recitals by Zlatko Balokovic and Herman Katims. Pietro Yon has already given his first Carnegie Hall recital in several years; the Chicago A Cappella Choir has appeared after a similar absence; and Joseph Szigeti and the Don Cossack Choir will return later in the season.

Children's Series a Feature

"In addition to the New York Philharmonic-Symphony concerts for Children and Young People, two new series of particular interest to children will be presented. The first of these series, which was inaugurated on October 12, will continue for ten consecutive Saturday mornings. Entitled The Great Adventure Series, and consisting of traveltalks illustrated by motion pictures, these programs present such lecturers as Admiral Richard E. Byrd, Colonel Roscoe Turner, Father Hubbard, Amelia Earhart and Lowell Thomas. The second series will consist of four showings of The Human Adventure, a talking picture which sketches man's rise from savagery to civilization. Burton Holmes will again give ten traveltalks here, and E. M. Newman will return to the platform after an absence of two seasons.

"Indications that conditions in the field of music teaching are better are found in the larger number of students attending the classes conducted by teachers in the Carnegie Hall studios, or coming here for private instruction. Another sign of the improvement is seen in the greater rental demand from musicians and dancers for our studios. Throughout the building we find increased activity and a more optimistic outlook toward the future.

Extensive Improvements in Hall

"In preparation for the increased use of Carnegie Hall which we foresaw last spring and which has since materialized, we have undertaken the most comprehensive improvement program adopted in many years. These extraordinary expenditures, made this summer, have provided the hall with a new ventilating system designed to assure uniform air circulation, distribution and purification; a new stage and an entirely redecorated stage set; new orchestral and choral platforms; a reconstructed weather-proof marquee equipped with the latest devices for indirect lighting; a new buffet with restaurant accommodations, and numerous lesser improvements. The carpets of the Main Auditorium have been reconditioned and cleaned, more than fifty new step-lights installed in the parquet and dress circle, and an additional ladies' room installed on the second tier box level. More of the studios have been completely rebuilt and modernized; and finally, the entire exterior of the building has been repaired and reconstructed. This exterior work involved the pointing up and water-proofing of all the masonry walls, replacing and painting all exterior metal work, installing new copings, ballustrades and leader lines, repairing roofs, skylights, window frames, etc.

"These additional and improved facilities speak convincingly for the continuation of Carnegie Hall as America's leading concert centre. The owners are encouraged by the prospects of continued business improvement, and our policy of preserving the property for the interests of music and music lovers will remain unchanged as long as it is financially possible to keep it so." M. L. S.

San Francisco Hears Recitals

Contralto and Pianist Appear in Early Season Programs of Interest

San Francisco, Cal.—In the Margaret Tilly Studio, Radiana Pazmor, a contralto of beautiful vocal quality and real musicianship, accompanied herself, entirely from memory, in a program consisting of German Lieder by Brahms and Strauss, four seldom heard songs by the Frenchman, Debussy, and a group by contemporary English and American writers that included two lovely numbers by the San Francisco composer, Ernest Bacon. No doubt the singer's gracious manner and the natural charm of her magnetic personality contribute in a large degree to her success; but the most valuable impression her listeners received was this artist's deep penetration into the spirit of the selected compositions and her genuine skill in recreating them and endowing them with life. Her group of Debussy was given with exquisite style, her French diction being especially notable. Miss Pazmor won enthusiastic applause from her audience which was not slow to demand encores.

Gunnar Johansen Historical Recitals

Gunnar Johansen is meeting with pronounced success in his current series of twelve historical piano recitals. Up to date, Mr. Johansen has given five performances at which he has devoted himself to the interpretation of masterworks by such composers as Scarlatti, Gluck, Johann Sebastian Bach, Ph. E. Bach, Haydn, Mozart and Beethoven.

At his remaining seven Wednesday evening recitals, Mr. Johansen will feature compositions by Schubert, Weber, Czerny, Hummel, Mendelssohn, Chopin, Liszt, Brahms, Reger, Debussy, Ravel, Busoni, Scriabin, Schoenberg, Nielsen, Bloch, Dohnanyi, Prokofieff, Rachmaninoff and Stravinsky.
C. H. A.

MARIA

SILVEIRA

Lyric Coloratura

New York Comments on Her Debut Recital at Town Hall, October 9, 1935

•

Miss Silveira made engaging use of a musical and winning voice, and in songs of simple sentiment she contrived atmosphere and mood. Her program was delivered with taste and an appreciation of style. Interpretations were uniformly pleasant in what they communicated, rather than of an order to promote any disquieting or taut emotional reactions. The voice was of particular charm.—Times.

Miss Silveira exhibited a voice of very appealing quality, unusually clear and well produced. Her performance was marked by a well schooled style and ability to set forth the vocal line.—Herald Tribune.

Miss Silveira showed nice feeling for vocal line and no little ability as an interpreter.—Sun.

The singer has a clear soprano voice of considerable brilliance, which she uses with taste and feeling.—Journal.

It was the reviewer's impression of a pleasing voice, rather precious in the handling, not without the virtues of good intonation and emotional flexibility.—Brooklyn Eagle.

Given a voice of appealing quality which she uses with taste and skill, she earned the applause of a large audience. She artfully differentiated the varied import of text and music. Her diction and pronunciation were praiseworthy.—American.

A near-capacity audience attended a most auspicious debut recital of Maria Silveira last night at Town Hall. In selections of discriminating taste and delightful contrasts, Miss Silveira gave exciting proof of her ability to capture and sustain mood, and to pierce the musical truth of each song. She expressed herself in no less than six languages and all, to outward appearance and hearing, with equal ease. Add to such linguistic gifts a subtle sense of phrase and nuance, and a sunny, fluent voice that is a ready servant to the moment's music, and you can understand why the rarely achieved "Immer leise wird mein Schlummer" of Brahms was on this occasion vitalized with restrained poignancy, why the same composer's "Meine Liebe is grun" was charged with warm, youthful elan; and why an audience who, it is reasonably assumed, had no great knowledge of the music of Portugal, vociferously demanded a repetition of the Portuguese folksong, "Roda da Machadinha." **A beautiful program beautifully sung!**—Post.

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PHILIP R. THOMAS—*Personal Representative*
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New York November 2, 1935 No. 2871

Gangsters resemble grand opera heroes in that both are much publicized and often come to a tragic end.

—o—

It is well to remind parents that the time has arrived to lift the sanctions against music lessons for their children.

—o—

The Government has planted 55,000,000 trees in the Middle West. It is to be hoped that the same number of songs will not be written about them.

—o—

An American judge has ruled that sleepwalkers are responsible for acts committed by them while under the sway of Morpheus. This ought to be a hard blow to prima donnas who essay the lilts of La Sonnambula.

—o—

A practical way to get a piano is suggested in a recent New York Times advertisement. Hard pressed professionals and needy students, take notice: "Musician will take good care grand piano; why storage? References."

—o—

Moot Points in Criticism

The aims and objectives of music criticism offer a perennial subject for debate. Probably there is no one desideratum for all classes of readers, although one would suppose that truth leavened with a degree of good manners would please most types of patrons. Doubtless the fact is that this kind of newspaper comment offers all things to all people—or ought to. Certainly, the musical artist (particularly if he happens to be the one criticized) likes a different thing from what the hard-boiled music patron desires, who wishes to know whether or not his money will be well invested in tickets to a particular concert or opera.

Alfred A. Butler, writing in the Pacific Coast Musician (Los Angeles), brings forward an interesting point of view when he states his belief that the critic should first of all aim to educate the music student. "For the expansion of his horizons," says this writer, "the young student must submit for a long period of time to the judgment of adepts regarding the status of a performance and of the compositions involved. Although he first absorbs the views of his private teacher, he must eventually come under the influence of the experienced critic, since much that he needs to know does not belong to the realm of books, and judicious appraisal of contemporary music will be too long in finding its way there to meet his instant needs. On the other hand," Mr. Butler says, "'the scribe of the daily press labors under the handicap of making his reports pleasant reading for the 'general public'." He therefore concludes that "a journal devoted to music is the logical place for informative and analytical criticism."

Guiding the young music student in acquiring standards of taste and good judgment involves such matters, he feels, as pronouncing on the validity of certain individual readings which well-known artists make of standard compositions. He gives an instance of a case where an eminent pianist played the lowest A on the piano seven times in a Bach prelude, although a higher A was written in the score—the reason being that it "secured a better organ effect." In the same way another performer of world fame played a Chopin ballade untraditionally. "The point of this," he concludes, "is, that while condoning, or even enjoying the liberties taken by great artists, the reviewer ought to direct students 'to imitate their excellent traits and not their eccentricities'."

There is a good deal of truth in such a contention, and it doubtless would be well for the critic to point out in every case where cuts, rearrangements or untraditional readings occurred in performance. Whether it is right or wrong,—this "editing" of the creative artist's work by the interpreter—is an extremely delicate matter to judge. One school would doubtless score any unorthodox interpretation or liberty taken with a classic. Another coterie (apparently including several of the more brilliant and spectacular conductors) believes that the end justifies the means. Whatever sounds well is to them excusable.

The matter is one too vast, and with too many complexities, to pronounce a general decision applicable to all cases. One knows, for example, that even certain composers have approved the changes made in their works by executants—but certainly this must have been in rare instances, arguing an almost angelic temperament. It is far better to stick to the score, or if some inner compulsion demands an original reading, to make such departures only when there is some great gain in effect, such as a doubling of instruments in scoring for orchestra, or a judicious omission of *da capo* passages when the repetition would weary modern listeners.

—o—

A Pathetique Fallacy

Otto Klemperer, the conductor, says that "Tschaikowsky's music is often wrongly accused of bad taste, when that reproach should justly be against those performers who interpret him with exaggeration in emotion and dynamics." The assertion does not altogether convince. Tschaikowsky's pages call for stress of feeling and pronounced contrasts in delivery. To do them with too much continence is to silence their vitally personal expression. However, Klemperer is right when he defends Tschaikowsky's taste, for it lapses only infrequently, and few great composers are safe from criticism on that score.

—o—

Music Publishing via Records

Some of the modern-minded composers, probably despairing of an opportunity of reaching the public by way of the relatively leisurely method of publication, sale and performance of their music, have had it engraved directly on phonograph records. This procedure makes possible the securing of authentic performances, since the composer presumably has a chance to select his interpreters and supervise the performance.

The modernist composers' groups have, in the past few years, interested themselves in this method. One organization issues quarterly a disc on which recordings have been made of the work of a single composer, selecting numbers which it considers representative or which are practicable for reproduction. This non-profit organization thus presents samples of the work of four American composers yearly by a subscription plan, and in time it is hoped to create a library of such compositions.

There is much to be said for the advisability of such a procedure. Although some modern music presents unusual technical difficulties, both in performance and in securing an adequate recording, perhaps a less than ideal engraving is preferable to none. Phonograph records have a long life; they can be produced in large numbers from one matrix, and they offer a hearing of rare music, exacting to perform, in a way that imposes little except receptivity on the auditor. The fact that a record is easily transportable also makes posssible the repetition of performances with little trouble in many places.

In a certain sense, the composer of the future will find a greater hope for the permanence of his productions in recordings than in the printed score. In this respect he has the advantage over the poet and dramatist, whose works must be read and which as yet have found, only in small numbers, the haven of the sound screen.

One of the marvelous things about records is the influence they can exert on various listeners in the most unlikely places. Who cannot remember the effect that one of the early phonograph discs, in the heyday of the Caruso period, had upon his budding music appreciation? They penetrate into remote spots, carrying a new facet of culture into places where the folk-ways are alien to such things. They thus have the power to influence lives in exceptional degree.

The battle of the American composer to secure recognition will be more effectively won by placing an actual performance within the reach of clubs and schools in the smaller communities than by securing any amount of publication or critical comment, which mostly finds a haven in libraries in the larger cities.

—o—

Harmonic Clash in the Tropics

That some musicians in the Southern latitudes consider music-making to be not less vital than the act of respiration is demonstrated in a highly piquant news item which was sent by a local correspondent to the New York Times. The gory details of a battle which waged (or threatened to wage) over the peaceful pursuits of counterpoint is set forth as follows by that estimable publication:

San Salvador.—The field of honor is not entirely deserted in Latin America, although dueling is forbidden by law in most of the republics. Challenges, however, are more frequent than actual conflicts at sunrise. Aversion to early rising may have something to do with this.

Discord over politics, love affairs and other matters affecting personal honor are the chief causes of challenges, but with commendable originality one resident of this city has proposed a duel of harmony.

It came about as a result of the offer of a prize for the composition of a national hymn by the National Institute. Salvador Reyes, a Nicaraguan, was the successful composer, and in accepting the award he made invidious remarks about the other competitors.

This so upset the Italian composer, Cesar Perotti, now a nationalized Salvadorean, that he questioned the Nicaraguan's musical knowledge and challenged him to duel in harmony. The Nicaraguan countered with the charge that Perotti was crazy.

Thereupon Perotti presented himself at the Asylum for the Insane. After an examination he received a certificate to the effect that he was not insane. Not satisfied with that, he also procured a physician's certificate that he was in full possession of his mental faculties.

Armed with these documents, Perotti renewed his challege, and Reyes had no choice but to accept. Each man named seconds, and leading musicians were selected as the judges, who were to examine the duelists in harmony.

Perotti arrived on the field of honor at the appointed time, but Reyes sent a letter in which he challenged Perotti to meet him with pistols, swords, boxing gloves or bare fists. Perotti declined this challenge and manfully stuck to his original idea.

If such warlike activities were permitted to take place in the cooler climates, we should probably see whole schools of composers—the Right, Left and Middle—pitted against one another in operations carried out on a large scale. The tonalists and the Back-to-Bach devotees might settle the whole matter by a challenge to battle with mustard gas, tanks and all the other paraphernalia of up-to-date mayhem. It would probably be just as well that no obliging friend should repeat to one composer what a colleague thought privately of the former's concerto in quarter-tones. The possibilities of private feuds which might be thus engendered simply appal the imagination. . . .

—o—

Vocalists on the Screen

André Kostelanetz, radio and film conductor, says that the current activity in presenting noted vocalists on the screen, is of outstanding value, both to the singers and to the general public. He is right. Sound reproduction has been vastly improved of late, but to register at its best, the performer must give out tone of high quality, dynamic refinement and balance. That keeps the singer employing all the resources of vocal art. As far as the listeners are concerned, millions of persons who have not been attending concerts and operas are enabled to hear experts in song and to realize, perhaps for the first time, the artistic absurdity of such tonal nonsense as crooning, torch moaning, and rhythm howling.

VARIATIONS

By Leonard Liebling

In a recent interview which Pitts Sanborn (music critic of the New York World-Telegram) had with Edward Johnson, the new general director of the Metropolitan Opera expressed some hopeful and interesting opinions.

For one thing, he disagrees with those who think that opera is doddering and doomed. He says:

"It will survive, and it is our intention to bring back the old glamor of the Metropolitan, not only backstage but out front as well. I wish that all the ladies would again display their magnificent jewels, tiaras and so on, so that we could go back to the days of the glorious Golden Horseshoe. We all would like to see re-established the custom of pre-opera supper in the buffet."

However, Mr. Johnson is doing more than merely suggesting restoration of extraneous brilliance and the trappings of luxury. He has engaged many long standing vocal favorites of Metropolitan patrons; added new singers (including Americans) to the personnel; programmed a varied repertoire of best-liked works; made affiliation with a recognized ballet troupe; and secured the services of able conductors, vocal drillmasters and stage directors.

It is a question to be proved, in the face of current economic and social changes, whether it is possible to restore the former resplendent auditorium picture of the Metropolitan. At any rate, that would be more than an overnight development, and it is not the most important one to achieve. Brilliant opera on the stage might reasonably be hoped to draw representative attendance with correspondingly imposing plumage. Mr. Johnson's plans, as already published, indicate his enthusiastic endeavor to make the performances musically, vocally, and orchestrally brilliant.

One does not quite remember any former custom of pre-supping at the Metropolitan buffet. Memory seems to recall that the fashionables dined rather than supped, and did so outside the opera house. Also, they practised the habit of lingering at table, with the atrocious result of arriving late at the Opera and making disturbing entrance toward the end of the first act.

The buffet at the Metropolitan deserves generous patronage. It has been enlarged and refurbished and a new caterer of high reputation will offer elaborate fare in place of the sandwiches and cake which used to be the only food obtainable heretofore.

As for the "jewels, tiaras and so on," they will not be missed should they fail to put in an appearance—which is most likely. Some of them have been sold, others are kept vaulted for fear of bandits, and a goodly percentage has wandered into the possession of individuals collectively entitled "Uncle."

* * *

Lawrence Tibbett does not share Mr. Johnson's views regarding the longevity of opera. The baritone claims that the lyrical stage is on its last legs and limping toward complete collapse. No sooner was Tibbett's statement published, than Fortune Gallo, owner and director of the itinerant San Carlo Opera, came into the papers with an offer to wager $10,000 that if Tibbett would sing at any time and place with the San Carlo organization, a capacity house could be counted upon to hear that artist.

Regarded from any aspect, it was a neat and clever retort of the generous Gallo.

* * *

A Musical Companion is the aptly named volume which comes to this desk through the courtesy of the publisher, Alfred A. Knopf (New York).

Aptly named, because it justifies its subtitle: "A Guide to the Understanding and Enjoyment of Music."

The book is the work of seven English musical writers whose material has been edited and "Prefaced" by John Erskine. Originally issued in London (1934) The Musical Companion offered only a few pages on tonal activity in our land, but Dr. Erskine supplied the deficiency by adding to his edition a chapter on Music in the United States, written by Olga Samaroff Stokowski.

As the editor explains in his introductory note, A Musical Companion is not a Grove's Dictionary, but nevertheless contains the essential matters which will help the student and amateur listener to a more intelligent appreciation of music.

There are nearly 500 pages in the book and many of them prompt quotation in this running review—a space-forbidding desire, which if carried out would spoil anticipation and some pleasure on the part of future readers of A Musical Companion.

Early chapters treat of the historical beginnings of Music, its fundamentals as an art, and the various directions of its development. The Orchestra, its components and literature ("absolute" and "programmatic") are treated with full explanation. Opera, from its origin to such a late example as Wozzeck, gets attention in thirty short chapters. The Voice and Song receive similar thorough treatment.

Other sections are Chamber Music, Instruments and their Repertoire, Two Pianofortes (why not Pianos?) and Unusual Combinations. The finale of the book groups a Glossary of Musical Terms, Index, and Table (illustrated) of Orchestral and Vocal Compasses.

Mme. Samaroff's compact and clear essay on music in the United States sketches our important tonal epochs and their creators. The mention extends from Hopkinson (song writer friend of Washington, and signer of the Declaration of Independence) to such youngsters of this day as Berezowski, Barber, Morris, Nordoff, Gershwin, Giannini, Ruggles, Bennett, and others.

A Musical Companion deserves hearty recommendation. It is far from heavy reading, not pedantic or over-technical, and is certain to be taken down frequently from the shelf for timely reference and confirmation.

* * *

Last week I showed you photographically how Dmitri Shostakovich looks and you doubtless were no less astonished than myself.

RACHMANINOFF HERE FOR TOUR

Serge Rachmaninoff, great composer-pianist, is pictured arriving in New York for a tour of the United States.

All of us will be amazed at the portraiture of Serge Rachmaninoff, presented herewith. It is reproduced from The Daily Reporter (White Plains, N. Y.) of October 19. The carnation and tipped handkerchief are especially effective in Rachmaninoff's disguise.

While on the subject of surprise photographs, let me offer also the one displayed in the lower right hand corner of this page. As you never could guess correctly, let me reveal the identity of the pretty pair of subjects. They are (left to right) Leopold Stokowski and Josef Hofmann, and the snapshot was made at Mrs. Mary Bok's birthday party in Camden, Maine, August 6, 1916.

* * *

Radio as it is constituted was well exemplified last week when during a broadcast symphony concert (never mind the station) the music suddenly stopped and an announcer's voice boomed excitedly, "Dutch Schultz has been shot in Newark"—then the orchestra continued its performance.

* * *

Charles Lamb, often mentioned as belonging to the unmusical great men of the world, nevertheless maintained close friendship with the famed tonalists of his time. Recently a letter has come to light from Lamb to the elder Novello, in which the author invites him for a visit and addresses him as "Dear Fugue-ist, or hear'st thou rather Contrapuntist—"? The signature is, "Yours harmonically, C. L."

Dear Variations:

Your "Is the Radio Amateur a Menace?" proved a pertinent editorial for me. I have been rather taken aback at the goings on of the amateur hour and what it is doing for or to music. Talents which had better demonstrate to themselves, worry the air and those who happen to listen in.

After reading your editorial I determined to listen through a whole hour on our local station and send you a résumé of the program. If such a program can do anything but depreciate the art of music I must confess my inability to see it. Enclosed you will please find the result of my radio activity for one hour yesterday (Sunday) afternoon just as it came to us over the air.

One aspect of this program is that the announcer (not one of the regular staff) is in charge of the orchestral units in our schools.

If you see fit at any time to refer to this letter I would appreciate your not using my name as I am merely endorsing your editorial by advising you that other hours are perhaps as bad and also far worse.

Here is the tabulated picture I mentioned above:

	Composition	Interpreter	Ages	Home City
1.	Going to Wreck the Old "97"	2 boys; with guitar and mouth harp	21 17	Miles City, Montana
2.	Twelfth Street Rag	Girl. Piano Solo	not given	Clyde Park, Montana
3.	Springtide in the Rockies	Three girls, singing with piano, violin, guitar	12, 11, 10	Billings, Montana
4.	Yankee Doodle, et cetera	Girl. Tap dance	8	Billings, Montana
5.	Soon	Girl singing with Ukulele	17	Billings, Montana
6.	Foolin with me	Girl singing and dancing	15	Billings, Montana
7.	Shine on ,Harvest Moon	Girl singing	16	Powell, Wyoming
8.	Red Wing	Boy playing German Accordeon	21	Red Lodge Montana
9.	Liberty Bell March	Man (blind) playing chromatic harmonica	49	Laurel, Montana
10.	Estrelita	Boy playing trumpet	18	Cody, Wyoming
11.	Danny Boy	Man singing (tenor)	27	Gillette, Wyoming
12.	Cowboy Song	Four boys singing with guitars	High school	Big Timber, Montana
13.	I Love You	Girl singing (mezzo-sop.)	16	Columbus, Montana
14.	Indian Bell Song (Lakme)	Girl singing (soprano)	over 21	Billings, Montana
15.	Love Me Forever	Girl singing (soprano)	15	Billings, Montana

Contestants try for $18.00 (ten to the winner, five to the runner-up and three to third.) An hour's program on Sunday afternoon which is sponsored by a chain grocery. This program presented October 20 is considerably better than the previous. Might say that it is a very good example of what "amateur radio hours" are doing in music. The programs are presented over the local station and several of the contestants come over 250 miles to be heard. Some of those making a debut seem not to know that they are entirely incompetent.

Yours truly,

* * *

Vladimir Padwa (piano accompanist of Mischa Elman) suggests an additional League sanction to be applied by this country: "Any American fiddler who uses an Italian violin, does so on his own responsibility."

* * *

Nikolai Sokoloff, in a recent public speech, told us that to end the overcrowding of the musical profession he advises all the music schools to declare a moratorium and close their doors for five years. . . .Come cries of "Hear, hear," from the private teachers.

WHO ARE THEY?

Well, dear children, the parties have started. And all my wits are needed to crash these *haut ton* affairs to satisfy your curiosities. I assure you it keeps me darned busy, but I hope I shall never fail you. You may not realize it, but you dear creatures are the bread and butter of my existence. Parties, now, are only nuts and canapes. And you and I know that those edibles may be decorative, but they are not filling. Besides, they're too fattening. I never could crawl under carpets, hide behind pictures and swing Tarzan-like from chandeliers if I allowed myself to indulge strenuously in those queer bites hostesses pass off as food.

* * *

The first party was one Erno Rapee and Mariska gave for no particular reason except to get their guests in a jolly condition. As I snuggled behind the coat-rack in the hall, I breathed the aromas of Deems Taylor, Leonard Liebling, Henry Souvaine, Paul Garrett, Harold Triggs, W. G. Van Schmus, Fred Sperling, Pitts Sanborn, Horace Johnson, A. Walter Kramer and Sidney Matz from the coats and hats reposing thereon. There were odors from other garments which my sense of smell didn't translate.

Finally, when the butler left the front door open by mistake, I rushed through into Mariska's bedroom, and, counting the ladies' wraps on the end of my peaked nose, discovered that Mrs. Leon Leonindoff, Mrs. Van Schmus, Mrs. Kramer, Grena Bennett, Estelle Liebling, Vera Brodsky, Helen Redington, Dana Suesse, Henriette Weber, Rosemarie Brancato were among the merry-makers.

After a great deal of difficulty, I snitched a highball, a duckling and a piece of chocolate cake, and hid behind the piano where I was swept out by the maid the first thing next morning.

* * *

Sleeping all day, I was able to gather enough equilibrium to substitute for my friend the elevator lad, Mike, in the building on East Forty-third Street where Harold Flammer, the music publisher, has his emporium. The reception was given in honor of Harold's second anniversary of starting on his own in the music world. How he must love composers.

Up and down I sped from four to six, carrying such queer personages as Richard and Eleanor Hageman, Mana-Zucca and her friend husband; Charlie Baker, Bruno Huhn, Clara Edwards, Dolores Hayward, Keith Brown, Jerry and Arthur Bergh, Mae Mackie and her mother; Grace Divine; the Solon Albertis, and Oley Speaks. There were scores of others I lifted, but they came so fast and chatteringly that I got dizzy and forgot to check them.

* * *

Rapidly unbuttoning my uniform, I grabbed a Jewish taxi-cab and jounced to Gladys Axman and Bill Taylor's shindig. Fortunately, the service door to their apartment was open, so I entered and made love to the maid. After plying her with enough cocktails to loosen her tongue, I learned the family secrets. Although there may not be any skeletons in that household, the maid talked fluently about the amount of canapes the guests were eating.

"Would you believe it, sweetheart," she said, "some of them in there just can't get enough. Not only the drinks, mind you, but them sandwich things. I pass and pass, and they always take another. You don't think they don't get enough to eat at home, do you, lovey? They look all right. But then nowadays a girl can never tell. How do I know but what *you're* on relief and you'll never earn a penny? You say I should marry you. But then along would come the NRA or something and throw you off the money. And I'd have to get a job again, dearie. Oh, well—"

"Who's in there, baby?"

"Oh, him and her."

"Gladys and Bill?"

"That's right. And a guy what's wrote a opera."

"Richard Hageman?"

"That's right. And his wife. And a lady singing teacher in a red velvet dress."

"Estelle Liebling?"

"That's right. My, ain't you clever! And a guy with a girl what's talking about opera singers she visited with in Salzburg."

"That's Constance Hope."

"I wouldn't know. But she's pretty and has a green dress and the boy friend's name is Green too."

"Who else?"

"Oh, the regulars. Paul Althouse, Mr. Simonson, Richard Hale, Mrs. Leonindoff, Grena Bennett, and so on—"

"How about another drink, cutie?"

"No, I've had enough. Give me a kiss instead."

* * *

Vera Brodsky and Harold Triggs, the Siamese two-piano pair, probably are the only keyboard couple who ever gave two concerts within ten minutes, and using four instruments for the feat. It happened at the big show given by the Brooklyn Academy of Music in aid of the fund to preserve that house for musical purposes.

Because the auditorium was packed to the rafters and clamorous ticket buyers still yelled for tickets, the management arranged an overflow concert at the Little Theatre next door to the Academy. The moment Brodsky and Triggs had finished in the large auditorium, they were rushed pell-mell to the other stage. Without losing a rhythmic beat, nor a note of any cadenza, these youngsters did their stuff all over again. And even this audience repeated its applause at the proper intervals.

A big bunch of singers also did the double stunt, among them being Mary Lewis, Rosemarie Brancato, Martha Atwood, Grete Stueckgold, Cecil Arden, and Messrs. Charles Hackett, Jagel, Bonelli, Werrenrath, Tokatyan. Conductors of the Little Symphony Orchestra were Jacob Schwartzdorf, Richard Hageman, Louis Hasselmans and Wilfred Pelletier. The spouting orators for the cause were Louis K. Anspacher, Prof. William L. Phelps, Olin Downes, Rev. Dr. J. S. Dourkee, Hon. Raymond V. Ingersoll, Cleveland Rodgers (master of ceremonies), Right Rev. Monsignor John L. Belford and Rabbi Sidney Tedesche.

Now let them dare to tear down the Brooklyn Academy of Music.

* * *

Isidor Achron is relating this anecdote of Hollywood about himself to all his friends. He was out there this past summer for an appearance with the Los Angeles Philharmonic Orchestra at the Bowl under Molinari.

One day as he was practising the Liszt concerto, the colored janitor came into his room to do it up, accompanied by a vacuum cleaner. The man ran the thing up and down several times, and then said, " 'Scuse me, sah, but Ah hope Ah ain't disturbin'. Yo know, sah, you plays pritty good."

"I don't know if it's good," replied Izzy, and kept on playing.

" 'Scuse me, sah, but what yo do fer a livin'?"

"Well, so far I have managed to do that by playing the piano."

"A livin' playin' de pianner?"

"Yes, a living playing the piano."

"Hot-dawg. Boy, yo *mus'* be pritty good."

That's a swell pat on the back, Izzy. What was the colored boy's name?

"Well, if you're sure fifty per cent. goes to the Musicians' Emergency Fund. . . ."

I SEE THAT

Kayla Mitzel, violinist, has returned to America after a European tour, and is now under the management of George Leyden College for concerts in America and Canada. She has appeared as soloist with orchestras under Otto Klemperer, Artur Rodzinski, Willem Van Hoogstraten and Sir Henry Wood.

* * *

The Gilbert and Sullivan Association, Hotel Times Square, New York, will begin its season's activities on November 3, with the first of a series of lecture-recitals conducted by Frederick J. Halton, president of the association. These lectures, which take place the first Sunday in each month, are to be illustrated by selections from the Gilbert and Sullivan operas by guest artists.

* * *

Albert Mahler goes to Cleveland for appearances in Rosenkavalier at the end of October. Later the young tenor returns for the Cleveland Orchestra's performance of Carmen.

* * *

The Scriabin Circle (Katherine Heyman, director, Lucy Bates, secretary-treasurer) announces its second season, beginning tonight, November 2, at the Bates Studio, New York. In January, Faubion Bowers, director of the Tulsa and Oklahoma Circles, will conduct the meeting.

* * *

Carolyn M. Cramp, director of the Brooklyn School of Music Education, produced the opening program of the fourth season of this institution on September 14; other events, embracing organ recitals, ensemble concerts, junior and senior students' programs, will follow at the school.

* * *

Marie Curtis, soprano, and Dorothy Coryell, pianist, shared a program featuring classic and modern music at The Barbizon, New York, under the Barth management, October 27.

* * *

Adele Rankin's students of voice have resumed their various positions in churches and other affiliations, including choirs in and near New York. The Civic Chorus of Jersey City, which Miss Rankin directs, sings in St. John's Lutheran Church of North Bergen, N. J., November 7.

* * *

Mana-Zucca and Richard Hageman were honor guests at the annual Verdi Birthday Commemoration by the Verdi Club, Florence Foster Jenkins, president, at Hotel Plaza, New York, on October 9.

* * *

Edward Saffa Kinney, whose musical activities include those of composer, organist, lecturer on Bahai principles, is again in New York, following some years' residence in Boston.

* * *

Helen Fernum, soprano, gave a recital under the Barth management at The Barbizon, New York, October 22, with Sergius Kagen at the piano. She had held a Juilliard School Fellowship for four years.

* * *

Amy Ellerman, contralto, sang solos in the performance of Mozart's Penitent David, October 27, at the First Presbyterian Church, New York, under Dr. William C. Carl.

* * *

Frederic Baer, baritone, was prominent in the presentation, October 20, of the cantata, The Triumph of David, at the West End Presbyterian Church, New York (Willard I. Nevins, director).

* * *

The Music Teachers' Forum (Elma Carey Johnson, president) features Gustave K. Becker as lecturer in a monthly meeting.

* * *

Charles W. Gallagher, pianist from the Malkin Conservatory, Boston, recently gave a recital at Woburn (Mass.) High School, playing works by Bach, Beethoven, Chopin, Mendelssohn and Liszt.

* * *

Edison Campbell, tenor, from the Eva Emmet Wycoff studios (recently removed to St. Louis) is in New York. Before leaving the West he gave a recital, his program featuring songs by the Americans, MacDowell, Fox, Head, Wells, and standard European composers.

* * *

Elinor Remick Warren played two piano recitals during October in Los Angeles, one for the Westlake School for Girls and Holmby College, in Bel Air, and the other for the Three Arts Club. In the latter she was assisted by Bonnie Emery Zobelein, who sang a group of Miss Warren's songs.

* * *

Gerald Tracy gave a piano recital at the Studio Club, New York, on October 25.

* * *

E. Robert Schmitz, pianist, is giving a series of three recitals at the New Jersey College for Women, New Brunswick, N. J.

* * *

Keith Falkner, English baritone, will return to America in February and is opening an active concert season in Baltimore at the Peabody Institute, February 21. Following appearances last season at the Boston and Cincinnati festivals, Mr. Falkner has been re-engaged in both cities. New York will hear him again during March.

OBITUARY

Raymond Mullens

TORONTO.—Raymond Mullens, music critic, musician, author and journalist, died here on October 23 at the age of forty-eight. He is survived by his wife. Mr. Mullens was born in Brighton, England, educated at Brighton College and at Cambridge. He set aside a career in the diplomatic service to follow his musical inclinations. After study at the Royal College of Music he became the conductor of a symphony orchestra. Later he studied further in Paris, Berlin and Italy, and mastered the piano and organ. As accompanist for eminent singers he traveled through the British Isles and the Continent and the Far East. His first venture into musical journalism was as assistant critic for the Chicago Tribune, a post he held for three years. He then accepted the position of dean of the faculty of music at the University of Nebraska. At the outbreak of the war, he enlisted with the Canadian Expeditionary Force. After the war Mr. Mullens came back to Canada and was associated as music critic with the Montreal Gazette, and, after coming to Toronto, with McLean's Magazine and other publications. For the past few years he was critic for Saturday Night. He was also correspondent for the Musical Courier.

Operatic Season In Los Angeles Brings Vivid Characterizations

Festival of Popular Lyric Works Gives Opportunities to Resident and Guest Artists—Large Audiences Applaud Performances

LOS ANGELES.—Opera in this city during the past ten days has been given a boost that appears at the present writing to be a permanent one. On October 14, at the Philharmonic Auditorium, the Los Angeles Grand Opera Festival opened its presentation of eight of the most popular works in this form with the production of Carmen. Featured in this Bizet creation was Maria Louisa Escobar, who sang the title role. Miss Escobar was acclaimed locally as being one of the most convincing performers in this difficult characterization that has been seen here for several years. Her acting throughout was effective, and her voice was master of all arias encountered. It had the proper amount of dramatic forcefulness when required, yet went gracefully through the lyrical passages, too. Ludovico Tomarchio as Don Jose was a suitable companion on the stage for the Escobar Carmen, having a tonal capacity of strength and a genuine sympathy for nuance. Escamillo was sung by Rodolfo Hoyos, who won for himself, by the vivid boldness of his voice, the enthusiastic applause of the audience. In addition to this quality his voice presented, he handled the phrasing and inference of the arias with telling success. All others in the cast performed a good deal more than adequately, and were indeed largely responsible for the welcome response given by the large house present. Among the outstanding of these were Louis Ganapole singing Remendado, Albert Carsten as Dancairo, Alfonzo Pedroza as Zuniga, Sydney Henderson as Morales, Ann Traverse as Micaela, Florence Rubens singing a successful Frasquita, and Maria Marova as Mercedes.

RIGOLETTO SUNG

The second opera presented was Rigoletto, which was heard on Wednesday by a full house. The title part was sung by Rodolfo Hoyos, who repeated his success made in Carmen. Vincent Ceccarelli was the Duke, and offered a voice that (while it was not boldly dramatic) was pleasing in its lyrical ease and poetic expressiveness. Gilda was sung by Armandita Chirot, whose voice was consistently of loveliness and charm. She mastered her difficult arias with graciousness, hitting her high notes in correct intonation. Sparafucile was given an effective interpretation by Alfonzo Pedroza, a statement which likewise was true of Maria Marova's Maddalena and Sydney Henderson's Monterone. The remaining members of the cast were Albert M. Cranston, Lottie Hageman, Vincenzo Cimarrusti, Maudelene Smith, William Goss and Eva Samet, all of whom did amazingly well.

TRAVIATA AND TROVATORE PRESENTED

La Traviata was heard on Friday, again before a full house, with Armandita Chirot as Violetta and Julian Mario as Alfredo. Chirot, as in Rigoletto, was again effective, and Mario offered a tenor that pleased the audience highly. His voice is smooth and facile, and has a dramatic power more than sufficient for the part. The remaining members of the cast were filled in by singers already mentioned as having been cast in the two previous operas, with the exception of Louis Lusich, who sang Gastone, and Paul Smith, the servant.

One of the enthusiastically applauded operas heard here was Il Trovatore, which was presented on Saturday. Eleanor Woodforde was the Leonora, a role which she sang with a voice of good clarity and sympathy. Tandy McKenzie sang Manrico, and did it with a voice of surpassing beauty and decisiveness. Olga Dane was a triumphant Azucena, with a voice of fine dramatic quality and expressiveness. The Count Di'Luna was sung by Rodolfo Hoyos, who again showed his popularity with the audience by winning several reprises of his arias. Lottie Hageman sang Inez, Alfonzo Pedroza did Ferrando, Henry Lombardi interpreted Ruiz and Paul Smith was the gypsy. All were more than competent.

Perhaps the outstanding performance of the series presented so far was given by James Wolfe, of the Metropolitan Opera, as Mephistopheles in Faust, which was given on October 21, with the Walpurgis scene included. Wolfe showed his high ability at histrionics, in addition to a voice well-experienced and effective. Joy McArden was a more than suitable Marguerite. Her voice was round and definitely pleasing. Marthe was presented by Effie Sheirr so as to be a proper companion to the Wolfe interpretation. Vincenzo Ceccarelli sang Faust.

The only criticism that properly could be made of the operas presented thus far would be in reference to the general staging and acting of many in the casts. This detail, while not sufficiently noticeable to impress the audiences, could have been improved upon with greater effectiveness. The orchestra, under the direction of Aldo Franchetti, enhanced the audiences' enjoyment of the productions greatly.

The operas presented on October 23, October 25 and October 26 could not be reviewed at this writing. Those scheduled were a repeat performance of Carmen, with Julian Mario as Don Jose, the remainder of the cast being the same as when first given, Barber of Seville, and Cavalleria Rusticana and Pagliacci (both in one evening) coming in that order on the dates given.

R. M.

RAMBLING AROUND

Lily Pons presents opera on the screen exactly as it is presented on the stages of the Metropolitan Opera and the Paris Opera in RKO-Radio's I Dream Too Much. Miss Pons sings the Bell Song from Lakmé, Caro Nome from Rigoletto and four original songs written especially for this picture by Jerome Kern and Dorothy Fields.

* * *

Mills College, at Mills College, Calif., announced a recital by Radiana Pazmor, contralto, October 23, in the Hall for Chamber Music. The program had numbers by Schubert, Debussy, Strauss, Moussorgsky and a group of songs by American composers.

* * *

Dr. George Liebling announces a recital on November 17 at the studio-hall of the sculptor, Noble Burnham, in Los Angeles.

* * *

Mrs. Hennion Robinson is the official accompanist for the opera readings in English at the monthly meetings of the Euterpe Club at the Biltmore Theatre. She is the accompanist for the Ellis Club, a male chorus under the direction of William Tyroler, and also of the Lyric Club, a women's chorus under the leadership of Ralph Peterson. In addition, Mrs. Robinson accompanies many artists in recitals in Los Angeles and vicinity.

* * *

James Wolfe, bass-baritone of the Metropolitan Opera, sang Faust in French with the Los Angeles Grand Opera Company on October 21, at the Philharmonic Auditorium. Mr. Wolfe has been spending the summer in Hollywood, having important roles in different musical pictures. He returns to New York in November for the coming opera season.

* * *

Eva Brown announces the opening of a Hollywood studio at the Plaza Hotel. She sponsored a musical program and reception in this new studio on October 17.

* * *

Jean Tennyson, soprano, is now under contract to the Metro-Goldwyn-Mayer studios to screen a number of musical pictures. She has arrived in Hollywood from Europe where she spent this summer.

* * *

Nathaniel Finston has assumed charge of all musical activities at the Metro-Goldwyn-Mayer lot. He has complete charge of scoring, interpolation, and general handling of musical operations. For the past ten years, Mr. Finston has been with Paramount. He was formerly musical director of the Chicago Theatre and later was in New York with Roxy and Riesenfeld.

* * *

Troy Sanders, formerly of Chicago, is with the Twentieth Century-Fox studios and he has finished the music for a musical sketch, Which Is Which, with Jane Withers to be starred.

* * *

Homer Grunn, pianist, teacher and com-

(Continued on page 25)

Leonora

CORONA TRIUMPHS

as "Tosca" in Rochester performances given in English by Civic Symphony

". . . She made the most beautiful Tosca one would want to see."
—Evening Journal—

"Sang Effectively"
—Democrat and Chronicle

"Voice of Appealing Quality Realistic and Finished Acting."
Times-Union

Tosca Warmly Received at Eastman Theatre—

Of the performances that the writer had heard Miss Corona give over past seasons, none seems to him to have equaled that which she gave last night. She *sang effectively* and gave a dramatic performance—melodramatic if you will, but Puccini's opera is melodrama. She was an attractive and convincing Tosca.—*Sabin-Democrat.*

Leonora Corona's obviously superior diction . . . failed in no instance to sound the profoundest depths of the sequence of tragedy . . . realistic and finished acting.
—*Times-Union*

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" 16—Radio Broadcast (WMCA)
" 19—Radio Broadcast (WMCA)
" 20—Jackson Heights, N. Y.
" 23—New York, N. Y. (Soloist with Orchestra-American Museum)
" 24—New York, N. Y. (Soloist with Orchestra-McMillin Theatre, Columbia Univ.)
" 27—Brooklyn, N. Y. (Soloist with Orchestra-Brooklyn Museum)
" 31—Radio Broadcast (WEAF)

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Alice Chalifoux, Young American Artist, Who Heads Department of Instrument at Cleveland Institute and Occupies Orchestral Solo Chair in That City, Tells of Study at Curtis Institute

One of the young artists among the new generation of harpists is Alice Chalifoux, first solo harpist of the Cleveland Orchestra and head of the harp department of the Cleveland Institute of Music. For the past four years, Miss Chalifoux has held both these positions, besides making concert appearances which include annual solo recitals in Cleveland.

Miss Chalifoux is a graduate of the Curtis Institute of Music in Philadelphia, where she received her Bachelor of Music degree. She went there during the season 1927-28, and remained four years. Her teacher for the first year was Lucile Lawrence, and for the rest of the time she was under the guidance of Mr. Salzedo.

"Curtis Institute provides the finest environment for the development of all kinds of music talent," Miss Chalifoux told an interviewer. "Not only may one have training in one's specialty, but in all the supplementary branches of education which contribute toward a well-balanced artistic background.

"Of course, I can speak with most authority of the benefits that we in the harp department received. I myself, besides my harp lessons, had four years of piano, theoretical subjects, including theory, solfege, dictation; several academic subjects, among them psychology; also platform deportment, eurythmics and chamber music.

"Besides harp ensemble classes, we had sessions on constructive criticim of one another's playing, and discussions of the harp and its literature.

Concert Playing a Feature

"We played in the institute concerts in Casimir Hall and in the concert courses which the Curtis Institute presented in Philadelphia and in towns, schools and colleges of the vicinity. This gave us a variety of platform experience. At the concerts of the institute we had the splendid opportunity of facing an exacting audience which held many of the finest musicians of the world, members of the faculty. In the outside concerts we learned to please audiences whose general taste and standard of performance was unknown to us. A well equipped concert artist must, of course, be able to win both types of audience by giving of his best, wherever he may be playing, but self-consciousness, diffidence and strangeness are conquered only by actual experience. This the Curtis student has the opportunity of acquiring, and it is one of the most valuable attributes of the training at the eminent school.

(Photo by H. Hewett)

ALICE CHALIFOUX

"I think the merits of Curtis as a school for harpists is attested by the fact that most of the members of the class to which I belonged have held responsible musical posts for some time. Edna Phillips and Marjorie Tyre are the alternate first harpists of the Philadelphia Orchestra; Victoria Murdock also plays with the Philadelphia Orchestra, and Reva Reatha with the Detroit Symphony Orchestra.

Instruction in Contemporary Technic

"None of us can say enough about the work we have done with Mr. Salzedo. It is well known that through his efforts he has elevated harp to its rightful dignity among musical instruments. This he did by making developments and innovations both in the technic of the harp and in its actual construction. The contemporary harp has sonority, depth and breadth of tone coloring which makes it a suitable medium for the highest type of music.

"In the field of composition, Mr. Salzedo has enlarged the scope of the harp by composing a great deal and making transcriptions of the classics for that instrument. No longer are the harpists restricted to a mediocre repertoire.

"He has seen the harp take its place as a solo instrument in the orchestra and on the concert platform. The insipid, tinkling quality that marred harp music in the past has been completely done away with, leaving a full, rich, pliant tone."

At the time this interview was taken, Miss Chalifoux was on her way to Camden, Maine, where many of the leading harpists and other musical artists congregate during the summer. She divided her time between teaching and enlarging her repertoire for her winter recitals. M. L. S.

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New York Concerts

(*Continued from page* 14)

hearers, measured by the applause he received, was unusually impressive.

Mr. Margolies had the support of Walter Golde's expert accompaniments.

OCTOBER 27

Philharmonic Orchestra The Sunday afternoon program of the New York Philharmonic Orchestra, under Klemperer, was the same as that of the midweek concerts except for one item. The Sibelius fifth symphony (heard during the previous week) was substituted for the Haydn symphony. The other numbers were the Manfred overture of Schumann; Ravel's suite, Le Tombeau de Couperin, and Beethoven's fifth symphony.

The orchestra was again in excellent form and the conductor gave especially persuasive readings to the Romantic Schumann and the Beethoven work. There was some particularly fine string playing in the andante of the latter. The Sibelius symphony, with its nobly elevated final movement, again impressed as a composition of depth and earnestness, if all the thematic material is not of equal importance. Of all the music Mr. Klemperer was perhaps least akin temperamentally to that of Ravel, which had a graceful reading if one too reminiscent of the Viennese waltz manner. The audience was warmly appreciative of the playing.

John Charles Thomas That thrice popular baritone, John Charles Thomas, drew a capacity throng to his Sabbath afternoon recital at Town Hall. The event marked the opening of the seasonal Town Hall Endowment Series and with the selection of the inaugural artist, an auspicious and profitable beginning was made in this highly useful undertaking.

Mr. Thomas retains all his vocal appeal and singing skill, but as a further asset he is continually broadening his musical insight and ceaselessly polishing his delivery. Few singers equal him in power to capture the minds and hearts of all classes of hearers.

For the lovers of ancient classical song, the Thomas program listed Caccini's Deh, deh, son fuggiati, Caldara's Alma del core, and Donaudy's O del mio amato ben; of the German Lieder group there were Schumann, Brahms, Strauss, Weingartner, Wolf, and Wagner's Träume. Duparc and Massenet (recitative and air from Herodiade) represented the French contributions. Also there were Amuri, Amuri, arranged by Sadero; three songs by Malotte; and Weiner's Di Miase mit der Velt, set to Yiddish text.

It was an afternoon of joy for connoisseurs of recital art. Thomas made each song into a model of expert vocalism and tonal characterization. Students might well have learned from his fashioning of phrases, his easy management of breath, his faultless diction, his exhibition of style and taste.

Acclaim fell to Thomas' lot at all times and he had to appease the audience with numerous encores. Carroll Hollister furnished sympathetic and informed accompaniments at the piano.

Music Guild Concert On Sunday afternoon at five thirty, the Music Guild presented the second of its Town Hall lecture-recitals on The Appreciation of Music. Louise Bernhardt, contralto, was the soloist of this program, and Leonard Liebling, music critic of the New York American and editor-in-chief of the Musical Courier, once more presided as commentator.

Mr. Liebling's talk, as is his custom on these occasions, gave no suggestion of a formal lecture, but rather had the flavor of friendly conversation. As Mr. Liebling expressed it, he wants the people attending this series to come with the idea of enjoying themselves and with no thought of being lectured at. The result was, Mr. Liebling's discourse which contained much informative music-lore and several amusing music stories, was received with much cordiality on the part of his listeners.

Miss Bernhardt's contribution opened with Sommi Dei (Handel-Bibb) and Mozart's Alleluja, both of which brought out the clarity and beauty of her lovely voice. There followed a group of short numbers by Chausson, Poldowski, Georges, and de Falla; selections sung in English by Carpenter, Ebell, Sibelius, Browning, and Gabrilowitsch; and, perhaps the most charming of all, two German Lieder by Hugo Wolf and Brahms' Zigeuner Lieder. Miss Bernhardt's tone exhibited exquisite quality in both the high and low registers. The audience showed its appreciation with much applause, calling back both Miss Bernhardt and her able accompanist, Frank Bibb, for encores.

Perolé String Quartet In its first formal solo concert in New York, the Perolé String Quartet (Joseph Coleman, first violin, Max Hollander, second violin, Lillian Fuchs, viola, and Julian Kahn, cello) attracted a large and devoted audience to Town Hall last Sunday evening. The organization has been heard extensively in broadcasts for several years and also participated in a Brahms series in New York previously. Playing to a darkened auditorium, with only a bridge lamp over the musicians' desk, the quartet succeeded in weaving a tonal and atmospheric spell. The tone of the ensemble was revealed as a light, floating and satiny one, its coordination excellent, and its first violin and viola especially excelling in clarity and vigor of performance.

Beginning the program with César Franck's quartet in D major, a work of rare spiritual beauty, the players gave particular value to its Gallic reticence, sensuous charm and intimacy of speech. Particularly effective was the playing of the elfin *scherzo*. After the *larghetto*, applause broke spontaneously from the audience. A bolder and more heroic statement of the work's larger utterances might have lent requisite contrast, but as conceived by the players, there were many moments of exquisite witchery in the reading.

After the intermission came the Pastorale from Ernest Bloch's string quartet, and the Beethoven "Harp" Quartet (E flat, op. 74). The characteristics noted in the earlier performance were again in evidence, with particular beauties in the delightful Bloch nature mood painting, and in the serene and poignant *adagio* of the Beethoven quartet. The public reception accorded to the quartet's debut program gave evidence of the high esteem in which it is held by many music-lovers. There were repeated recalls of the players at the close.

Musicales

Marie Curtis and Dorothy Coryell in Joint List

At The Barbizon, New York, on October 27, a joint recital was given by Marie Curtis, soprano, and Dorothy Coryell, pianist. Beatrice Whitlatch was the skilled accompanist for the singer. Vocal numbers included an Italian group by Veracini and Verdi, items by Mozart, Delibes, Wagner and Eckert, and Handel's Oh, Had I Jubal's Lyre, The Windflowers (Josten) and Frank La Forge's setting to Come unto These Yellow Sands. Miss Curtis has a fresh, pleasing voice, well placed and controlled.

Miss Coryell's piano list held numbers by Chopin, Schubert - Liszt, Wagner - Liszt, Griffes, Debussy and Carl Heymann. Her playing is characterized by a definite, vital touch and a generous store of temperamental warmth. She was rewarded by the enthusiasm of her hearers. K. T.

* * *

Dr. Carl Conducts Mozart's Penitent David

The audience at the First Presbyterian Church, New York, on October 27, was again indebted to Dr. William C. Carl for introducing a work believed never before to have been presented in this country. This was The Penitent David by Mozart. It is familiar in Austria and Germany, and especially at the Salzburg Festival, where it was given last year.

Written for soprano, tenor and alto solo voices, organ and chorus, the only portion heard here has been the tenor solo, which was sung by John McCormack and Dan Gridley. The music, taxing in the extreme, in the solo parts and organ, is intricate and fragile; the counterpoint woven like fine lace. It was given last evening in the original German in a manner reflecting much credit on Dr. Carl, his soloists and ensemble.

In addition he also presented three unfamiliar sonatas of Mozart, written for two violins, cello and organ. These were the D major, No. 10, the F major, No. 9 and the C major, No. 15. For some seasons past Dr. Carl has been attracting attention with the noteworthy programs of his Sunday evenings, presenting many works of importance seldom heard in this country. D. C.

* * *

Gena Branscombe and Daughter Honored at Musicale

A reception honoring Gena Branscombe, American conductor and composer, and her daughter, Gena Tenney, who has earned the same designations, and Josephine Paddock, was held on October 27 at the Pan-Hellenic Club of New York. A distinguished gathering greeted Miss Branscombe and Miss Tenney, and heard a short program by the Branscombe Choral. This group, a striking picture in their red robes, revealed their tonal excellence in numbers which included a composition of A. Walter Kramer, The Sun and the Warm Brown Earth by Gena Branscombe and her setting of a Grieg Norwegian Dance and other works. Miss Branscombe conducted, eliciting with her usual expertness fine effects of musical cohesion, balance and dynamic variance. She bowed to warm applause, and remarked that, since the Pan-Hellenic is an organization of feminine membership it might be interesting to note that all the music sung on this occasion was made up of settings to poems by American women. M. L. S.

* * *

Piano Recital by Raymond Bauman

It will be difficult for the Bronx Woman's Club to maintain, for the rest of the season, the high level which was set by Raymond Bauman in his piano recital, on October 25. Playing in an auditorium, acoustically perfect for the piano, Mr. Bauman opened with the sixteen waltzes of Brahms. He wrought a spell over his listeners. To his musicianly interpretation was added an individual freshness of approach. But his technical perfection and his mastery of tonal control was not fully realized, until he played the piano arrangement by Tausig of the toccata and fugue in D minor of Bach.

Then in the second part, followed the nocturne, op. 9, No. 2, the waltz, op. 64, No. 2, the prelude, op. 28, No. 15 and the etude, op. 10, No. 12—all by Chopin. These clearly revealed the versatility of the artist. Next came Jeux D'eau by Maurice Ravel in liquid tones. He then plunged into the strenuous staccato etude of Rubenstein, which he played with exciting virtuosity. In response to enthusiastic applause he offered four encore numbers—Ecrosaise by Beethoven-Busoni, Berceuse by Iljinsky, Scherzo by Mendelssohn and Le Coucou by Daquin. H. V. W.

* * *

Fuchs, Hafford and Bourg Students in Recital

Pupils of Paula Fuchs (teacher of piano), Mary Gale Hafford (teacher of violin), and Giacomo Bourg (teacher of voice), gave a recital at Aeolian Hall, on October 26.

The program of numbers selected to display the musicianship of these talented students also gave conclusive proof of the excellent coaching done by their instructors. The young artists showed poise and stage presence, and presented their offerings with admirable skill and evidence of careful preparation.

The pupils of Miss Fuchs who participated were Barbara Barnes, Patricia Casey and Lorna London; those of Mr. Bourg, Donald Lang, Fina Sokolova and Judith Kanner (who, for an encore, sang one of Mr. Bourg's own songs); those of Miss Hafford, Ernest Herman and Edith Eskridge. The audience supported the young performers with warm applause, calling them back frequently. J. C. S.

* * *

Trio Pascarella Plays at Casa Italiana

A program by the Trio Pascarella was heard at Casa Italiana, Columbia University, New York, on October 25. The members of the group (Enzo Pascarella, violin, Carlo Pascarella, piano, and Cesaro Pascarella, cello) offered music for such an ensemble by Beethoven and M. E. Bossi, and the sonata a tre (from Das Musikalische Opfer) of Bach-Casella.

Having, in these three numbers, spanned the classic idiom of Bach, the freer figures of Beethoven's musical expression, and the more recent tonal terms of Bossi, the Pascarellas had set themselves a program to tax their interpretative capacity. However, their joint musicianship is of a scope broad enough to take in all these chronological types. Casella's fine arrangement of the Bach counterpoint received clear and meticulously balanced treatment in this performance. The Beethoven composition was set forth in all its melodic beauty, and Mr. Bossi's score, deftly projected, was given with due emphasis on its inherent interest and effectiveness. The audience assembled to hear the Pascarellas was a large and appropriately enthusiastic one. S. T.

* * *

Dornay-Culp Soirees Intimes Opened

The first of the Soirees Intimes which Louis Dornay, tenor, and Betsy Culp, pianist, are presenting at their New York studio took place on October 21. The program was by Mr. Dornay and Mme. Culp, the latter filling the double role of accompanist and piano soloist. The first group brought Mr. Dornay in Old Italian numbers, and later he returned to sing three folksongs by Brahams and Zur Johannisnacht (E. Grieg). Mr. Dornay's voice is of rich, dramatic calibre and his delivery is notable for its authenticity and power. He had dominion over his audience, and swept them with him into the varying moods of the music he sang.

Mme. Culp is a pianist of individuality and appeal. Her rhythmic patterns are clear and finely drawn, her technic polished in every phase, and her interpretations poetic. In numbers of Chopin, Moskowski, Fourdrain and Saint-Saëns, she won emphatic applause from her hearers. As is usual when the Dornay-Culp studios present a program, a large assembly of music lovers crowded all available space. S. K.

* * *

Louise Alice Williams Presents Evening in Dixie

Louise Alice Williams gave An Evening in Dixie at the Barbizon-Plaza, New York, on October 23. The assisting artist was Lois Bannerman, harpist. Miss Williams, who is from Georgia and has appeared widely in these programs, presented a Southern Court Scene, a group entitled Bandanna Chants and Plantation Songs and other glimpses of the picturesque side of southern life. One of the gowns she wore is an heirloom inherited from her kinswoman, Cornelia Randolph, granddaughter of Thomas Jefferson. Miss Bannerman supplied a harp interlude, including Moonlight (Debussy), Mirage (Salzedo) and Legend of the Elves (Reine). A charming and youthful artist, Miss Bannerman played with ability and feeling. The concert was under distinguished patronage. M. L. S.

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REVIEWED BY LEONARD LIEBLING

FOR PIANO SOLO

The Days of Schubert, Weber and Mendelssohn. Selected and edited by Albert E. Wier.

Legible, spacious, compact, this is Volume III of the Pianist's Book Shelf, the earlier two being The Days of the Harpsichord, and The Days of Haydn, Mozart and Beethoven. In toto, the three books offer a survey of style in musical composition from 1540 to 1809.

Ultimately there are to be ten of these volumes, in an anthology brought down to the present day. The purpose of the entire collection is to supply not only educational material but also melodic examples of moderate difficulty for recreational purposes.

As in the other publications put forth under the editorial supervision of Mr. Wier, Volume III of the Pianist's Book Shelf furnishes paragraphs of biographical, historical and critical comment to help in the understanding of the various compositions and their interpretation. (Wherever available, there are also photographs of the composers.)

Of Schubert, there are seven works, including the Marche Militaire. Weber has two bids, one of them the Invitation to the Dance. Mendelssohn is on hand with some Songs Without Words ("Spring" and "Spinning" included) and the Rondo Capriccioso.

Other well known names are those of Berlioz, Glinka, Czerny (no, not etudes, but a scherzo, opus 268), Diabelli, Field, Moscheles, Meyerbeer, Rossini. Less familiar to the average musical person, will be Benedict, Bertini, Burgmüller, Chwatal, J. P. E. Hartmann, Herz, Hünten, Kuhlau, Lachner, Nowakowski, Reber, and Aloys Schmitt, and Johann Strauss, Sr., "grandfather" of the Viennese waltz. Sixty-two titles are in the index, and nearly 220 pages of music make up the volume.

For younger persons who have grown up in the recent years of untuneful themes and harmonic radicalism, The Pianist's Shelf is especially instructive. It emphasizes why late twentieth century composers are returning to euphonious expression: because the realization is proved afresh that the older writers were wise in their generation when they made beauty the basis of all musical utterance. (Harcourt, Brace and Company, New York.)

Reviewed by R. M. Knerr

Book

The Gilbert and Sullivan Operas; a Concordance; by Frederick J. Halton.

The author of this book is president of the American Gilbert and Sullivan Association and was reared in the atmosphere of the Savoy productions, as his father was musical director of the pioneer D'Oyly Carte tours. The volume devotes a chapter to each of the operas, and explains many of the expressions in the texts which are more or less obscure to American readers, besides supplying interesting anecdotes of the authors. There are several fine old photographs of scenes mentioned in the libretti. An interesting addition to the library of lovers of the Gilbert and Sullivan works. (Bass Publishers, New York.)

Method for String Quartet

The Technic of String Quartet Playing; by Jenö Léner.

A series of exercises which may be performed by the four players to attain smoothness of execution makes up the bulk of this book on the essentials of good string quartet playing, by the founder and leader of the Léner Quartet. An unusual feature is the fact that the text is published in three languages—English, French and German. The musical examples range from scales and exercises with and without change in dynamics, through scales in various types of bowings, exercises for uniformity of tone color, to movements from classic and modern chamber music works, with practical ways of studying them. Included are extended excerpts from Beethoven's op. 18, No. 6; op. 76, No. 5; op. 59, No. 2; op. 131 and 132, Jongen's Sérénade mélancolique, and Malipiero's Rispetti e Strambotti. This is a rare volume indeed—one that string ensemble classes in conservatories and many amateur quartet players have doubtless been waiting for. The discussions are brief and to the point. The volume includes an instructor's copy (forty-two pages with full score) as well as separately bound versions of text and music for the four players. (J. & W. Chester, Ltd., London.)

For String Orchestra

Concert Square Dance, by Harold G. Davidson.

The subtitle styles this "an original setting of some old fiddler's tunes, featuring the Civil War song, Kingdom Coming". This spirited syncopated tune has the wholesomeness and dry spirit of much popular melody of the backwoods country (probably derived from British sources), and there is a brief introduction of a well-known Southern hoe-down as a middle section. The brief composition is a delightful one in every way and is especially recommended to school ensembles seeking the American note. The scoring is for first and second violins (third violin and tympani, *ad lib*), violas, cellos, basses and piano (optional). (Elkan-Vogel Co., Inc., Philadelphia, Pa.)

For Piano Solo

Early Keyboard Music; a collection of pieces written for the virginal, spinet, harpsichord and Clavichord (two volumes); edited by Louis Oesterle.

A reissue of this treasurable collection of music from the seventeenth and early eighteenth centuries, of paramount interest to the pianist. The two books contain about four hundred pages of delectable works, many in short dance forms and some in suite and sonata arrangement. The quaintness, charm and solid musical worth of this collection are of a nature to delight lovers of antique music.

The composers represented in the first volume are Byrde, Bull, Gibbons, Frescobaldi, Froberger, Dumont, Chambonnières, Rossi, Kerll, D'Anglebert, Louis Couperin, Lully, Buxtehude, Pasquini, Blow, Pachelbel, Purcell (eight suites and an *almand*), Alessandro Scarlatti, Loeillet, and Kuhnau. In the second book are liberal representations of the works of François Couperin (seventeen numbers), Mattheson, Muffat, Murschauser, Domenico Scarlatti (four sonatas and thirteen other pieces), and Rameau. It will be seen that the work includes a large sampling of the English Tudor school, the French *clavecinistes*, the early Italians and some of Bach's forerunners in Germany.

The volumes are carefully edited, with fingerings marked. An introductory preface summarizes the contributions of the various composers and the characteristics of the music of the period. There are engravings of Purcell and Domenico Scarlatti as frontispieces. These inexpensive books are an indispensable adjunct to the libraries of keyboard practitioners. (G. Schirmer, Inc., New York.)

For String Septet or Ensemble

Gossips, by Arcady Dubensky.

A refreshingly animated little *allegro* movement for first and second violins, viola, cello and bass. The contrapuntal design is worked out with the freshness and expressive qualities that mark Mr. Dubensky's fugue for violins. The work may be played either by a septet or by the string section of an orchestra, and is useful as an encore piece after more substantial musical works. (Carl Fischer, Inc., New York.)

For String Trio

Folk-tune Trios; ten favorite airs for violin, cello and piano; arranged by Hazel Gertrude Kinscella.

Simple and tuneful numbers from folk sources, of genuine melodic appeal, carefully edited and fingered. Each is less than a page in length, and especially useful for string classes in schools or for home instrumental ensembles. (Carl Fischer, Inc., New York.)

For Violin and Piano

Sonatina, by Scarlatti; arranged by Jascha Heifetz.

A brief and piquant Scarlatti item, arranged as a tasteful violin solo with piano accompaniment. There are opportunities for *spiccato* scale playing and double-stopping. The work is in one movement, suitable for recital or studio use. (Carl Fischer, Inc., New York.)

Nocturne, Op. 21, No. 3, by Alberto Jonas.

Introducing a rapid cadenza to test the player's skill near the close, Mr. Jonas' tuneful little *morceau* is in excellent taste. A short, melodious *allegro*, with pronounced rhythmic qualities, and a bit of double-stopping near the close. The dedication is to Elizabeth Hipple. (Carl Fischer, Inc., New York).

For Two Pianos, Four Hands

Jazz Studies, by Edward Burlingame Hill.

Dr. Hill's four engaging pieces inspired by popular syncopated idiom provide novel works for two-piano performers. These are scholarly compositions in their form and grasp of the piano idiom, but not at all academic in their rollicking spirit and daring utilization of modern harmonic and rhythmic material. They are fairly advanced in technical demands, and are virtual *tours de force* calculated to enliven the final group of a duo-piano recital. Issued separately. (G. Schirmer, Inc., New York.)

Alt Wien, by Leopold Godowsky.

Bearing a dedication to Vera Brodsky and Harold Triggs, Godowsky's languorous waltz, blending the gaiety and gentle melancholy of the Vienna of past days, offers a rich-toned and disarmingly melodious number for the two-piano repertoire. It is a brief item, but marked with the superb effects which Godowsky knows so well how to achieve in his chosen idiom. Carefully edited and fingered, it is also useful as a teaching item for studio use. (G. Schirmer, Inc., New York.)

For Organ Solo

In Modum Antiquum, suite for organ, by Garth Edmundson.

The five sections of this suite, of moderate technical demands and of scholarly structure, are dedicated to various organists. The general style is a sober one, with influence of Gregorian and other ancient modes. The titles are as follows: Pax Vobiscum, Pastorale Ancienne, Litania Solenne, Benedictus, Cortège and Fanfare. Useful as brief solo pieces for the organist in Angelican or Roman Catholic churches. (J. Fischer & Bro., New York.)

Choral-Improvisation on O God, Our Help in Ages Past (St. Anne), by Leon Verrees.

Awarded first prize in the 1935 Diapason contest held under the auspices of the American Guild of Organists, Mr. Verrees's treatment of the old hymn tune is a fascinating contrapuntal study. The theme is enunciated strongly in the pedal, overlaid with a series of brilliant improvisations in the manual parts. It is an exacting work technically, despite its brevity, and the resourcefulness of the harmonic development will be an especial joy to the experienced organist. There is a refreshing variety in the registration and a stirring climax for full organ. (Carl Fischer, Inc., New York.)

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For Piano, Cembalo or Organ

Selected Works of J. K. F. Fischer (1650-1746); edited by Erich Doflein.

One of Bach's predecessors, a composer for the clavier of prominence in his day and a court capellmeister at Baden-Baden, is represented by six cullings from his works. These include a praeludium, six little fugues in F Major, two praeludiums and fugues, and two partitas which show the suite form in the process of development, and are interesting examples of pre-classic music. Some of the numbers have been subjected to slight editorial emendations; in general, the text is based on the complete edition of the composer's works. There are fingerings marked in some of the pieces, and brackets have been inserted to indicate when certain notes must be played by the other hand. (B. Schott's Söhne, Mainz and London; Associated Music Publishers, Inc., New York.)

Elementary Piano Pieces

Wir Spielen Eisenbahn (We Play Railroad), nine little piano pieces for beginners, by Daniel Witschi.

As an example of what is being done in Central Europe to make piano lessons easier for tots, this collection is interesting. It is composed of nine little tunes, each of two parts, and all except the first with bass and treble staves. The printing is very large. Each of the numbers has a descriptive title in German, such as Departure, Over Mountain and Valley, In the Tunnel, Along the Lake, and At Our Destination. The cover design is gay and modern in spirit and is attractively printed in color. (B. Schott's Söhne, Mainz and London; Associated Music Publishers, Inc., New York.)

Songs

Lady June; words by Elizabeth Haddon; music by Cyril Scott.

A delightful number for lyric sopranos who can deliver roulades and an exotic, shifting vocal line with assurance, is this fresh, rapturous song of spring, with many allusions to nature, and imitations of bird-song which illustrate the text. The tempo is that of a slow waltz, with *rubato*, and the general spirit is one of intimacy and warmth, rather than the artificial manner of much coloratura music. The range is from D to G. (Elkin & Co., Ltd., London; Galaxy Music Corp., New York.)

Seven Songs, by Vittorio Giannini.

The rising young American composer, whose opera Lucedia was heard in Munich last winter, here offers seven separately issued works for voice and piano accompaniment. Three Poems of the Sea, to texts by Karl Flaster, are entitled Sea Dream, Waiting, and Song of the Albatross, and provide an attractive triptych. The first two numbers are buoyant, youthful love songs, while the last is a *bravura* number of much brilliance, in which the piano part is distinguished by sweeping arpeggios. Your Soft Little Hand (poem by Doris K. Thompson) is a brief, gay song of a lover who anticipates winning a conquest over a shy maiden. Moonlight (text by Mr. Flaster) is another short number of individual cast, in which there is a poetic description of the moon, set to impressionistic writing. Life's Span (poem by Bertha Galland) tells the age-old story of birth and death in a richly chromatic idiom and a climax of passionate sweep. On the other hand, I Shall Think of You (text by Flaster) is a simple, poetic song describing a lover's memory of a distant time when he saw his beloved in a garden.

In all his work, Mr. Giannini shows a marked lyrical gift that reveals an Italianate heritage. There is considerable originality and charm in his harmonic writing. Maturity will doubtless perfect his style and give it greater depth and substance. These songs are interesting to the vocalist who is tired of cerebral and artificial songs, and who wants music infused with warm and passionate melody, with accompaniments conceived in Lieder style. (G. Ricordi & Co., Inc., New York.)

Your Birthday, by Harriet Ware.

One of the good qualities about Miss Ware's sprightly little song is its obvious usefulness for anniversary occasions. It expresses the wish that the object of the testimonial will "count your age by friends, not years." The tune is a simple, diatonic one. The number, covering two pages only, is to be sung tenderly, but with brisk tempo. For high or medium voice; range, D to G. (G. Schirmer, Inc., New York.)

Spendthrift; words by Sarojini Naidu; music by Ernest Charles.

Strikingly conceived, yet simple and poignant in effect, Mr. Charles's song adds another artistic and effective number to his growing list of successes. The text tells of one who toyed with the singer's soul like a wine-cup, but, despite the rather dramatic metaphor, the song is an almost wistful one. The vocal line is simply and clearly written, and the close of the brief work holds a restrained climax of genuine power. Published for high or medium and for low voices, the former ranging from D flat to G. (G. Schirmer, Inc., New York.)

Take What the Desert Offers; words and music by Lily Strickland.

Marked "tempestuous, passionate," Miss Strickland's latest song for low voice chants the vigorous praise of the singer's desert existence, where romance lurks on every hand and one must not take too much thought for the morrow. If the substance is not particularly weighty, the march-like refrain offers attractions to the male singer who likes to create for the nonce a dashing sheiklike role. There is a brief roulade near the close that requires some flexibility of voice. Vocal range, B to F. (G. Schirmer, Inc., New York.)

If Only for a Day; words by Flora Warren; music by Clarence K. Bawden.

A lyrical and ardent ballad, if not particularly memorable in theme, nevertheless of fluent and melodious quality. The singer recalls a love of the past which still lingers in memory. The final lines of the poem are as follows: "The scented rain of lovely April-time, when blossoms wait the May, will find your heart rememb'ring, if only for a day." The song is published in F and in D, the compass in the first case from D to G, and in the second, from B to E. (Theodore Presser Co., Philadelphia.)

Sacred Song

Ave Maria, by A. Buzzi-Peccia.

A resourceful composer of many successful numbers gives us an effective sacred song, with a melodious but simple vocal line and flowing arpeggio accompaniment. There are both Latin text, suited for use in the Roman Church, and an English version, Father of Mercies, which is adapted for Protestant church solo use. The work is dedicated to Mme. Carla Toscanini. Published for high or medium voice (C to F, optional G) and for low voice (A to D, optional E). (G. Schirmer, Inc., New York.)

For Four-part Mixed Chorus, Piano and Orchestra

The Blacksmiths (Die Waffenschmiede), fantasy for chorus, pianoforte and orchestra, freely adapted from a Middle English poem of the fourteenth century, German version by A Meyrick; music by George Dyson.

For lovers of the stark and the heroic, here is an ambitious choral-orchestral work based on an old poem about the "swart, smirched smiths," for whom the poet, after describing their labors, craves heavenly salvation. The alliterative principle which distinguished Anglo-Saxon poetry rather than rhyme, offers no little of a problem to the composer, and, one would suppose, also to the singers The musical setting is realistic in purpose and of highly dynamic and modern tendency in its writing for orchestra and chorus. The score is thirty-eight pages long (pianoforte reduction) and the scoring may be restricted in the case of small choirs, to strings, two pianos and three kettledrums. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Sacred Works for Mixed Chorus

Carl F. Mueller's Ministry of Song sets a poem by Frances Havergal, with buoyant, colorful text, a melodious *andante cantabile*. (Galaxy Music Corporation, New York.)

Magnificat and Nunc Dimittis, by Paul S. Callaway, is a four-part musicalization of the English text, broad and well contrived in manner. A short four-part setting of the Benedicite, Omnia Opera by Ralph P. Jones is in the plainsong tradition, with soprano and tenor parts on one staff and contralto and bass on another, accompanied by organ. Mr. Callaway has also provided an attractive version of Spenser's Hymne of Heavenly Love, for four-part chorus with soprano solo, in lyrical and moving vein. Walter N. Waters gives us an *a cappella* Tantum Ergo of severe but melodious manner, with English text as well as the Latin of Aquinas. A novelty is Henry Haaf's anthem, He is Ours, for four-part chorus with soprano or tenor solo and violin obbligato to supplement the piano or organ. (G. Ricordi & Co., Inc., New York.)

Useful for Christmas is the Negro spiritual Wasn't That a Mighty Day? arranged for SATB by John W. Work, a reverent and serious number. Three anthems by Van Denman Thompson include Blessed Art Thou, O Israel, for Thanksgiving or other national holidays; Thou Rulest, Lord, the Lights on High, and One Thing Have I Asked—all simple and effective items, for four voices, unaccompanied. Hazel Kinscella's brief and jubilant score for Psalm 150 incites all to praise with climactic power (four voices and organ), while Richard Keyes Biggs, in Heaven and Earth Sing to the Lord, offers a florid but not taxing number for soprano or tenor solo, four mixed voices and organ. (J. Fischer & Bro., New York.)

Sacred Works for Women's Voices

The Lord Is My Light, part song for three women's voices (SSA) by Frances Allitsen (arr. by Samuelson) is a spirited and tuneful setting, with piano or organ accompaniment. (Boosey, Hawkes, Belwin, Inc., New York.)

Wallingford Riegger has arranged Bohm's Great Is Thy Love, a simple and telling number, for contralto solo and soprano and contralto voices, with piano or organ accompaniment. (Harold Flammer, Inc., New York.)

Sacred Work for Unison Voices

A Hymn for Young People's Voices, by Hanna Van Vollenhoven, is a simple and unchurchly specimen of this type of number, with a charming nature poem by Stopford A. Brooke as its basis (piano accompaniment). (G. Ricordi & Co., Inc., New York.)

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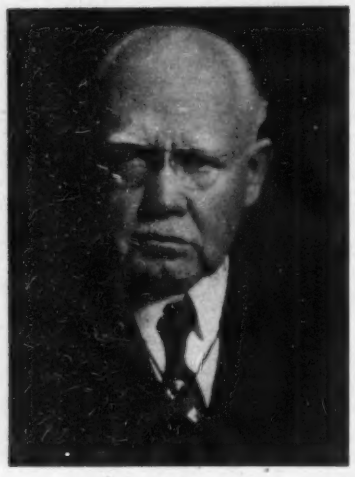

GLENN DILLARD GUNN, vice-president and artistic director.

CHICAGO.—The Chicago Conservatory of Music, the oldest school of music in the Middle West metropolis and one of the largest institutions of its kind in the United States, boasts a faculty of 115 instructors and in order to accommodate their many students the management has found it necessary to enlarge their quarters in the Kimball Building. The entire eighth floor is now occupied by the school so well administrated by Edgar Nelson, president; Glenn Dillard Gunn, artistic director; Edgar A. Brazelton, dean; Frank Laird Waller, vice president, and Loro Gooch, treasurer and manager.

The administrators of the school have chosen the members of its faculty not on the basis of individual attainment alone, but upon the possession of those qualities through which as teachers they can most readily assist the students in the assimilation of the knowledge they themselves possess. President Nelson is the conductor of the Apollo Club, the Marshall Field Choral Society and the Sunday Evening Club. Dr. Gunn, pianist, lecturer and critic counts as students many professionals now appearing in public and occupying positions as instructors in leading musical institutions. Dean Brazelton is an authority on normal methods and teacher training. Dr. Waller, known as operatic and symphonic conductor both here and abroad, has been reappointed one of the first conductors with the Chicago City Opera Company. Dr. Waller directs the orchestral school of the Chicago Conservatory and coaches professional singers and beginners. Mr. Gooch, a business man as well as an excellent musician and singer, has seen the Chicago Conservatory forge ahead under his management.

LORO GOOCH, treasurer.

Among the members of the faculty are Elsie Alexander, Radie Britain, Harry T. Carlson, Delbert Chute, Florence Galajikian, Julie Rive-King, Sara Levee, Alexander MacFadyen, Karl Reckzeh, Robert Saunders and Robert Yale Smith, in the piano department; Mae Graves Atkins, Lucy Atkinson, Baroness Olga von Turk-Rohn, Nicolo Berardinelli, Carl Cochems, Agostino Gilamini, Mrs. DeWolf Hopper, Joel Lay, Lester Luther, Herbert Miller, O. E. Robinson, Charles Rousseau, Maurice Scaffi, G. Magnus Schutz and Blanche Slocum, in the voice department; Dr. Erich Sorantin, Frederik Frederiksen and Adolph Pick, in the violin; Arthur Dunham in the organ department; Bernard Cantor, in the opera.

The Chicago Conservatory has also a little theatre of its own, where recitals, concerts, ballet and dramatic performances are given throughout the scholastic year. One of the special activities of the school is its symphony orchestra, with which students are given free training. Students have also the advantage of weekly choral rehearsals under the direction of Karl Reckzeh, an authority on directing and choral literature. This year the Chicago Conservatory has added a radio department which promises to be one of the leading features of the school. R. D.

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(*Photo by Koehne*)
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Phoenix Responds to Concert Drive

Fourth Annual Campaign of Salt River Valley Community Association Has Record Results—Clubs Begin Winter Schedule

PHOENIX, ARIZ.—Signifying its enthusiasm for the finest in music with a large and unmistakable gesture, Phoenix enrolled a record membership in its Community Concert Drive recently. The Salt River Valley Community Concerts Association, Mrs. C. E. Griggs, president, in its fourth annual drive, under the direction of Milton Rasbury, campaign chairman, exceeded all previous records in building a membership. The organization, which began four years ago by bringing three artists on this course, will this season offer to Phoenix five musical events of outstanding interest to concert devotees of the Valley.

Opening the season with an instrumental ensemble, the association will bring the Maganini Chamber Symphony Orchestra. As its second attraction it presents Carola Goya, Spanish interpretative dancer. Grete Stueckgold, soprano of the Metropolitan, is the only vocalist on the course. Hortense Monath, pianist, will be the fourth artist to be heard, and the course closes with the Hungarian violinist, Joseph Szigeti.

Officers of the Phoenix Association are: Mrs. Charles E. Griggs, president; Arthur Smith, Milton Rasbury, Frank Schwentker, Mrs. Henderson Stockton, Mrs. Pearl Collyer, W. C. Barnes, Mrs. Russell Meeker.

Tucson reports a highly successful drive, with an attractive list of artists booked for the season.

CLUBS BEGIN PROGRAMS

The Phoenix Musicians Club under its new president, Mrs. Georgia Newcomer, held a successful opening meeting honoring past presidents of the club. The program was signalized by the brilliant performance of Mrs. Norma Rasbury, pianist, of Tschaikowsky's theme and variations. Reminiscences of the early history of the club, now in its twenty-ninth year, were a feature of the program.

Auxiliary clubs having their season opening recently are the B Natural Club (Henrietta Lundquist, counsellor), and the St. Cecilia Club (Cora Lee Machell, counsellor).

The choral department of the club under the direction of Montague Machell resumed rehearsals in October preparatory to a concert appearance in the spring, its seventh concert under the present director.

The Orpheus Club, male chorus of Phoenix in its sixth year under the direction of Raymond F. Marquis, is in rehearsal in preparation for local and out-of-town concerts. The club is to appear as a guest attraction at the University of Arizona this season. M. M.

Lillian Hunsicker Gives Debussy Program at Muhlenberg College

Lillian Hunsicker, soprano, of Allentown, Pa., recently appeared in concert before the Lehigh Valley French teachers at Muhlenberg College. An Appreciation of Debussy was the subject of the afternoon. Poems of Verlaine and Baudelaire, set to music by Debussy, were used on the program. Mrs. Hunsicker was the first person not of French descent to be invited to participate in one of these programs.

In the near future, Mrs. Hunsicker is to sing at Northampton in a concert with string quartet accompaniment. The program features the romantic and modern art song. On November 25, she takes part in an evening of French compositions from Grétry to Ravel, in conjunction with the Allentown String Quartet. On the list is the Chanson Perpetuelle of Chausson for string quartet, voice and piano. Ralph Kemmerer will be at the piano.

Lucy Monroe to Sing with St. Louis Opera

Lucy Monroe has been engaged to sing the role of Marguerite in a performance of Faust to be presented by the St. Louis Grand Opera Company on November 6. Giovanni Martinelli will appear as Faust.

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RAMBLING AROUND

(*Continued from page* 19)

poser is the author of five operettas and three ballets. One of these ballets, Painted Desert, was given at the Shrine Auditorium in Los Angeles in 1934, and another Astec (Xochtie) ballet was used by the Ted Shawn Dancers on their world tour. Mr. Grunn has collected many melodies from the Indians and these have been set to music and published under the title From Desert and Pueblo. He has also written two works for orchestra, Desert Suite and the Zuni Indian Suite, both of which have had performances.

* * *

Nelson Eddy, American baritone, sings a recital at the Philharmonic Auditorium, November 19, under the management of L. E. Behymer.

* * *

Charles Wakefield Cadman has gone East to make a concert tour of twenty-three engagements with a vocal quartet in the Middle and Mountain States.

* * *

Rose Marie Rose, formerly of Milwaukee, Wis., recently opened a studio in Hollywood for the teaching of voice. Mme. Rose appeared as a member of the cast of Grace Moore's first picture, One Night of Love.

* * *

The success of the Los Angeles Grand Opera Company has been so pronounced for the two weeks' season that a special performance of Rigoletto was offered on October 26, with Chirot, Ceccarelli, Hoyos and Pedroza in the principal roles.

* * *

Mr. and Mrs. Franklin Madsen are now on a sabbatical leave from Brigham Young University of Provo, Utah. They have located in Los Angeles and will devote themselves to the private teaching of voice, instrumental, theory subjects and public school music.

* * *

On November 26, Los Angeles will hear for the first time the Moscow Cathedral Choir under the direction of Nicolas Afonsky. This concert is under the Behymer banner.

* * *

Rudolfo Hoyos, baritone, has been singing leading roles nightly with the Los Angeles Opera Company in Carmen, Rigoletto, Traviata, Il Trovatore, Faust, and Pagliacci, his repertoire taking in these as well as many more of the standard operas. He has his debut in Mexico City in Carmen in 1922 and afterwards located in New York City where he made records in Spanish for several companies. Afterwards he appeared in stage shows with Roxy and did broadcasting for NBC. Hoyos sang with the Philadelphia Grand Opera in 1928 and 1929 and then came to Hollywood for Spanish pictures with the Fox and Universal Studios. His most recent appearance was in an important role with Grace Moore in One Night of Love.

* * *

Nathan Abas is director of the Abas String Quartet organized two years ago. The quartet consists of Nathan Abas, first violin; Theodore Norman, second violin; Abraham Weiss, viola; Julius Tannenbaum, cello. This quartet has had many engagements in California and now it is the intention to extend these appearances to other parts of the country. Subscription evenings are given once monthly in both Los Angeles and Pasadena to audiences of fifty people each, private homes being used for informality.

* * *

Gottfried Sjóland, tenor and teacher, has located in Hollywood to begin teaching a class of young men students already organized for him. He comes direct from Berlin and Scandinavian countries where he recently gave recitals. Several years ago he lived in this country and a number of his advanced students were prize winners in the Atwater Kent contests, including Richards Dennis, tenor, now of Hollywood, the first prize winner in 1930. C. D. K.

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Jane Gilligan, Mezzo-Soprano, Heard in Opera and Concerts

Jane Gilligan, young American mezzo-soprano, has been winning prominence on the concert and operatic stage. Miss Gilligan was born in Cincinnati not quite twenty-one years ago and spent most of her childhood in Columbus, O. Most of her singing experience

JANE GILLIGAN

has been in the Middle West. Besides operatic, recital and church work in Columbus, she has appeared in opera performances in other cities, including an appearance in one of the leading roles in Il Trovatore at the Cincinnati Zoo Opera. She took the title role in Carmen with the Columbus Civic Opera Association, and reports of her performance were heard by Giovanni Martinelli in Cincinnati. He had the young girl sing for him, and she acted on his advice to move to New York and study under the tenor's coach and accompanist, Emilio A. Roxas. During her stay in New York, Miss Gilligan has prepared most of the great roles written for voices in the middle register. She achieved an audition in the Metropolitan Opera House, singing before the late Herbert Witherspoon. His sudden death delayed decision on her audition.

Miss Gilligan's most recent appearance was in Pittsfield, Mass., on October 8, when she was assisting artist in a program with Mr. Martinelli.

Brailowsky to Return for Concerts After Four Years

Alexander Brailowsky, returning to this country after an absence of four years, opens his concert tour in Toronto on January 13. Other January engagements are in St. Louis, Pittsburgh, Buffalo and Nashville. Later in the season he will go to the Pacific Coast where recital engagements include the cities of Los Angeles, Santa Barbara, Stockton, Portland and Eureka. Mr. Brailowsky is to be soloist with the San Francisco Symphony Orchestra on March 15 and 16.

Bernard Gabriel to Give Lecture-Recitals

Bernard Gabriel, pianist, announces a series of fifteen lecture-recitals on Music of the Western World, to be held at his New York studio on Monday evenings, beginning November 4. The course undertakes to cover the musical history of each important country in Europe and America from the earliest times to the present, and encompasses both folk-music and the work of the great composers. Music of Italy will occupy the first two; November 18, France; 25, France, Belgium and Holland; December 2, Spain; 9, England, Ireland and Scotland; 16, 23 and January 6 and 13, Germany and Austria; January 20, Cezchoslovakia, Roumania, Bulgaria and Jugoslavia; 27, Hungary and Poland; February 3, Norway, Sweden, Finland and Denmark; 10, Russia; 17, America.

Edwin Grasse Heard in Broadcasts

Edwin Grasse, violinist, played two programs over WNYC, October 13 and 20. In the first recital he offered Schumann's Romance in A; two Norwegian dances in manuscript, No. 2 in A and No. 3 in G (Grieg-Grasse), and Waves at Play (Grasse). On October 20, the list was: the Bach adagio and fugue from the first unaccompanied G minor sonata; Two Songs Without Words by Grasse.

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London Fall Season Brilliantly Begun

(*Continued from page 5*)

and affording London connoisseurs an opportunity of hearing something quite extra choice in the way of ensemble.

Two other flocks of early birds were the Chamber Music Players (William Murdoch, piano; Albert Sammons, violin; Lionel Tertis, viola, and Lauri Kennedy), an absolutely top-notch combination playing Fauré, Brahms and Frank Bridge; and the Isolde Menges Quartet (co-educational) presenting Sibelius, Wolf and Franck.

Bartlett-Robertsons, Pioneers

While speaking of ensemble, it is fitting to mention Ethel Bartlett and Rae Robertson, who gave one of their highly interesting concerts of two-piano music, including a new sonata by the Dutch composer Willem Pijper (more interesting than enjoyable) and as *chef d'oeuvre* of the evening Brahms' Haydn variations. A few days previous to this the Robertsons, intrepid pioneers that they are, offered the first London performance of Germaine Tailleferre's concerto for two pianos, mixed chorus, saxophones and orchestra (yes, just that). It was caviare to the general, and while lively enough, it seemed to be ingenious rather than inspired. The piano, after all, was the thing, and the "saxes" and vocalizers did not matter very much. The performance was brilliant.

Four young pianists have made early bows—three Americans and a Russian. Webster Aitkin, Charles Naegelé and Albion Metcalf all impressed themselves as serious artists—Naegelé perhaps the most accomplished, Aitkin the most individual, of the three. Nikita Magaloff, hitherto known chiefly as Szigeti's accompanist, surprised his hearers by his quite outstanding qualities as a soloist.

If I mention Piatigorsky (who has come to be regarded as something quite special in cellists here) and Richard Tauber, who still draws a large Sunday crowd to the Albert Hall, I have, I think, pretty well covered the recitalists to date. But flocks of them are on the doorstep, as it were, clamoring for attention from now until next spring.

Autumnal Opera

The autumnal fortnight of opera in English which Sir Thomas Beecham presented at Covent Garden (in anticipatory imitation of the "Met's" innovation) has come to an end. On the whole it has been unexpectedly successful, though "Society," considering opera out of season as something indecent, stayed away, and the Lower Classes, being just as English, could not be expected to patronize such an enterprise until it has become a tradition.

Sir Thomas remounted Weber's Freischütz, which earned condescending praise from critics who were a little ashamed to enjoy anything so unsophisticated. Eva Turner sang the role of Agatha beautifully, kept compassionately in ignorance of the fact that her father, whom she supposed to be listening to her, died in the theatre during the performance. Siegfried had the benefit of Albert Coates' masterful conducting and Walter Widdop's fine singing of the title part.

La Boheme, indifferently directed by Clarence Raybould, revealed a new and appealing Mimi in the person of Dora Labette, English soprano disguised as one Lisa Perli. Rossini's Barber, too, brought new native talent to the fore, namely Stella Andreva, an excellent coloratura whose Rosina was remarkable for a newcomer, though overshadowed by the masterly buffo singing and acting of Vincenzo Bettoni as Don Basilio.

Eva Turner was heard in Verdi's Masked Ball, a masterpiece unjustly neglected in this country. One of the best things in this was the Renato of Arthur Fear.

Radio Opera Feature of Australian Year

(*Continued from page 5*)

Sir Benjamin Fuller Grand Opera Co.) will conduct the commission's orchestra to which forty-five musicians have been added. Curt Prerauer and Joseph Post are the assistants. Operas to be produced will include Boris Godounoff, Bartered Bride, Rosenkavalier, Mastersingers, Hugh the Drover, Hänsel and Gretel, Fra Diavolo.

Triumphal Eisteddfod

The third City of Sydney Eisteddfod was opened at Town Hall by Ross Thomas, Minister for Education. This festival, the greatest competitive musical event in New South Wales, had over 10,000 entries—an increase of 5,000 since 1933. The sections numbered 235. The adjudicators were selected from London, Melbourne, Adelaide and Sydney. Many trophies were presented. Among the donors were: Sir Samuel Walder, Sir Alfred Parker, Sydney Morning Herald, Associated Papers, Women's Weekly, Muriel Brunskill, Horace Stevens, Ben Williams, Dame Clara Butt. Musicians and department stores also contributed. The competitions, for which nine halls were engaged, revealed some fine talent, particularly in the operatic, choral, violin and piano sections. Juvenile choirs and percussion bands interested the audience. For the Choral Competition the prizes amounted to £600. The Eisteddfod closed with a gala night after a fortnight's activity at Town Hall. The program included competitive operatic, male and mixed choir and orchestral championships, all broadcast throughout the States.

Orchestral Offerings

By arrangement with the Municipal Council of Sydney, the City of Sydney Orchestra is giving Sunday afternoon concerts at Town Hall to aid the fund for unemployed professional musicians. These matinées attract large audiences, the seats being occupied long before the opening hour. Among the guest conductors was George English, of Melbourne, who revealed excellent control in his reading of Beethoven's Leonore Overture, No. 3, for which he shared great applause with the orchestra. The program included also Edward Elgar's Pomp and Circumstance, Coate's Cinderella Suite and Strauss' Blue Danube. Two of the conductor's compositions were heard for the first time, symphony in A major and symphony No. 2. Gladys Verona (lyric soprano) sang the Bell Song from Lakmé and, recalled, gave artistically the Norwegian Echo Song.

The director of the State Conservatorium, Dr. Edgar Bainton, arranged and conducted the seventh concert. A program of good standard was offered. The orchestra was augmented by musicians from the Conservatorium and the various city theatres. The opening number, Sibelius' Finlandia, was followed by Wagner's Meistersinger Prelude to Act 3, enthusiastically acclaimed. Other numbers were Peter Warlock's Capriol Suite, Percy Grainger's Shepherd's Hey, Rossini's William Tell and Dvorak's Slavonic Dances. Nora Williamson and Phyllis McDonald contributed the Bach concerto for two violins, and Ila Turnbull with lovely voice sang arias from Mozart's Marriage of Figaro. As an encore she gave Dvorak's Songs My Mother Taught Me.

The last of the series for this season was conducted by Albert Cazabon, of the Prince Edward Theatre. The program selected included Dukas' L'Apprenti Sorcier, Mozart's Magic Flute Overture, Tschaikowsky's Andante Cantabile, Percy Grainger's Molly on the Shore, and two of the conductor's own compositions—The Song of the Great Bridge (symbolic of the Sydney Harbor Bridge) and On the Moonlight Terrace. Both were so popular that encore was requested.

Original Chopin Recital

Dagmar Roberts, talented young pianist, gave An Evening with Chopin, at the Savoy Theatre, the costumes and setting representing the period of the composer's life. This was an innovation and attracted a large and interested audience. The young musician possesses natural charm and outstanding power of interpretation. Her offerings were five nocturnes, Funeral March, four preludes, fantasie, impromptu, polanaise in A flat, Ecossaise, Valse Brillante (and with Jules Van Der Klei) sonata for cello and piano. At the close of the recital she was recalled warmly and played several encores. The program was repeated at the Lindfield Branch of the Associated Music Clubs of New South Wales.

The death is announced of Mary Campbell, a personal friend of Dame Nellie Melba. She was on the staff of the Albert Street Conservatorium for many years. Among her many students are well-known vocalists, including Stella Power, Ruth Ladd (of the Sydney State Conservatorium), Strella Wilson, Marie Bremner and Constance Burt.

DESDEMONA ZELLEZZI,
coloratura soprano, recently returned from opera appearances in Italy, will offer concerts in this country this season. Mme. Zellezzi sang in New York early last spring with the Manhattan Opera Company.

Florence Turitz on Dalcroze School Faculty

Florence Turitz has been appointed vocal instructor at the Dalcroze School of Music. A native New Yorker and honor graduate from the Institute of Musical Art of New York City, Miss Turitz studied both piano and voice for more than six years in France, Germany and Italy. Mme. Yvette Guilbert taught her interpretative singing. Since her return to New York she has taught privately and as a member of the faculty of the Music School of the Henry Street Settlement.

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Role of Mental Impulses In Singing Discussed by New York Voice Teacher

Adolph Eckstrom Believes That Student Should Be Freed from Self-Consciousness in Vocal Function in Order to Concentrate on Song Art

Adolph Eckstrom is a young-looking man whose appearance belies the fact that he has been teaching singing for many years. His New York studio, however, is most active at the beginning of its ninth season.

Mr. Eckstrom, somewhat diffident about talking of himself, revealed to an interviewer that he began his career as a pianist, but included the study of singing at an early age. This study became the absorbing interest of his career. He is, furthermore, a believer in "doing and not just talking."

Mr. Eckstrom says: "To me, singing is the most fascinating of all the arts. It is elusive, intangible, and yet one of the most definite and natural means of expression when one really knows how to sing. Of course, it is hardly necessary to say that singing is a physical act, but owing to the involuntary nature of the muscles involved, it becomes largely a matter of mental impulse and control. To be brief, the sooner the student can be freed from physical self-consciousness of the voice and its functioning, and can learn to concentrate on 'what' he is doing, rather than the consciousness of 'how', he will truly attain vocal freedom.

ADOLPH ECKSTROM

Singing as an Extension of Speech

"The act of singing is really nothing more than being able to sustain the vowel of speech on a wide compass of pitch. Accordingly, it is most important to ascertain what the student's spontaneous diction of speech is, before he can hope to sustain the voice freely and naturally on a wide range of pitch.

"Self-consciousness in all its forms is, obviously, the greatest enemy of all expression and singing is no exception. For that reason, I believe that one of the most important precautions of the teacher should be to avoid, as far as possible, being too pedagogical in the lesson. Consequently, a teacher must be interested in people and be patient and tolerant of the many little complexes and inhibitions which he may find in his student, since sympathetically helping him to overcome all self-consciousness is absolutely necessary before any great progress can be expected in his vocal work. Too much method and too little inspiration will only build self-consciousness rather than remove it.

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"I believe that frequent studio musicales, where the student has an opportunity to sing before other students and friends, are invaluable in preparing him for future public appearances.

"In other words, I feel that naturalness and spontaneity in singing are the key-notes of my work. I do not favor any special style of musical literature: opera, concert or light opera. I am interested in all forms and my studio has many representatives of each. I believe that it is necessary for the singer to meet the public on a mutual thought."

Mr. Eckstrom said he did not like to use his students' names for publication, and although he has many well-known pupils of whom he can be justly proud, the writer ventures to mention but one: Marion Talley. Miss Talley has been studying with Mr. Eckstrom for the last two years. She is now in Hollywood under contract for pictures. Evidently, she wanted to make sure of his help in her work, because she married him less than a year ago, each with the understanding that one would not interfere with the career of the other. This they have been doing amicably and successfully.

J. V.

Birmingham Club Sponsors Meisle

Autumn Concerts Inaugurated by Alabama Organizations

Birmingham, Ala. — The Birmingham Music Club opened the musical season here most successfully with the presentation of Kathryn Meisle, Metropolitan Opera contralto, in concert at Phillips Auditorium. A large and brilliant audience attended and gave the singer a rousing welcome. Miss Meisle was in fine voice, charming her hearers with her pleasing personality as well as with her superb singing. She began her program with a classic group including selections from Haydn, Purcell and Gluck, following this with German Lieder, the most effective number being Schubert's Erlkönig, which she sang gloriously. There were a French group, American songs, and the closing Habanera, which won long and vociferous applause. The artist was recalled many times, and sang pleasing encores.

The Birmingham Music Club presented its first Matinee Musicale of the season in the Little Theatre, with Carl Herring, Viennese pianist, as the artist. A crowded house welcomed Mr. Herring and sat in rapt attention through a delightful program splendidly played. He gave the Schumann toccata, Op. 7; Paganini Variations by Brahms; Beethoven sonata, Op. 110; Notturno by Castelnuova-Tedesco; Allegro Barbaro, by Bela Bartok; Humoreske, by Dohnanyi; Ballade, by Joseph Marx; closing with a brilliant performance of Die Fledermaus, Strauss-Godowsky, that elicited a burst of applause that was prolonged until the artist had responded many times.

Birmingham singers chosen for important roles in the opera Carmen, which will be presented here next spring under the auspices of the American Civic Opera Association and the Birmingham P. T. A., were Josephine Sharbel, Martha Light, sopranos; Eve Coulliette, contralto; Dave Russell, voice pupil of Alice Graham, and Chad Bridges, baritones.

The Apollo Boys' Choir, an organization of young boys from ten to thirteen years old, under the direction of Coleman Cooper, was presented in recital at the Tutwiler Hotel before an appreciative audience. The boys sang an ambitious program, including Glorious Forever, by Rachmaninoff; O Lord Most Holy, by Cesar Franck; Schubert's Serenade; Gounod's Lovely Appear; Mendelssohn's I Waited For the Lord; Ave-Maria (Bach-Gounod), and When Thou Comest, an arrangement of the Inflamatus, by Rossini. Their training reflected great credit on their young director, and proved that young American voices have splendid possibilities. One boy in particular, Byron Riggan, had a lovely voice that could rarely be surpassed in boys of his age. High range, flexibility, purity of tone and beautiful quality were some of its characteristics. These boys have made a tour of Southern cities.

The Alabama Music League, represented by Christine McCann, presented a series of four concerts in Birmingham under the auspices of the Woman's Organization of the Independent Presbyterian Church. Among the musically oustanding were: Philip Frank, violinist, and Bernard Frank, pianist; Joseph MacPherson, baritone, with Robert Tucker at the piano. Gertrude Peterson and Lucy Lewis, duo-harpists, gave a beautiful concert that delighted lovers of harp music. These four concerts were presented in twenty-four Alabama towns during the month of October.

The Birmingham Music Teachers' Association held its October meeting in Forbes Salon, with Mrs. C. W. Phillips presiding. Edna G. Gussen gave Spots in the Spotlight, and Dr. P. P. Burns began a series of lectures on literature and the arts. A. G.

Helen Teschner Tas to Give New York Recital

Helen Teschner Tas, violinist, who has not been heard in New York in two seasons, will give a recital at Town Hall on December 15. She is booked to appear in recital in Boston on November 20.

Agnes Davis to Sing with Philharmonic Orchestra

Agnes Davis, young American soprano, will be soloist in the "Lulu" score of Alban Berg, with the New York Philharmonic under Otto Klemperer, at Carnegie Hall, New York, on November 28, 29, 30 and December 1.

Olga Averino for Detroit and Richmond

Olga Averino, Russian soprano, known for her appearances with orchestra and at festivals, has been booked by her manager, Annie Friedberg, for a recital in Detroit, November 15. Early in December she will appear in Baltimore and Richmond.

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STUDIO NOTES

WILLIAM S. BRADY

Wililam S. Brady of New York is the teacher of many prominent artists. Among them are Grete Stueckgold, Margaret Halstead and Kathryn Meisle, who have begun their musical activities early in the season, Mme. Stueckgold by a radio broadcast for the Squibb Hour, and Miss Halstead and

WILLIAM S. BRADY

Miss Meisle at the Worcester Festival. Miss Meisle is now on a concert tour which takes her to San Francisco, where she sings her eighth opera season, doing all the leading contralto roles in the Wagner "Ring" dramas, as well as Amneris in Aïda. She then goes to Chicago to sing Brangäne in Tristan and Isolde, and to Cincinnati for the same role. Following these engagements, Miss Meisle sings a full concert schedule and then goes to the Metropolitan Opera for her second season.

Mme. Stueckgold has a full concert season, including a song recital in New York in February, appearances with various orchestras, and a performance of Sieglinde in Die Walküre at Cincinnati, and of Octavian in Rosenkavalier at Cleveland, besides a western concert tour. Mme. Stueckgold again is to do many radio concerts, including the Ford Hour at Detroit, where Miss Meisle also will appear. Both these artists are re-engaged for Mrs. Lawrence Townsend's concert course in Washington.

Miss Halstead is to sing the role of Isolde for the first time in St. Louis in November, as well as a performance of Venus in Tannhäuser. She is to sing the latter role also, before rejoining the Metropolitan.

Gustave Schuetzendorf, whose interpretation of Beckmesser in Die Meistersinger is known to Metropolitan Opera audiences, will sing in the San Francisco Ring cycle, and is engaged for various operatic appearances in America.

At the Berlin Opera is Eyvind Laholm, tenor, who studied with Mr. Brady for five years here and in Munich. Mr. Laholm is prominent for his Wagner roles. At the Vienna Volksoper is Norbert Ardelli, tenor, who has appeared extensively both in Italy and in Germany.

Mr. Brady's summer class included Gina Vander Veer, soprano of the Vienna Volksoper; Agnes Rast Snyder, voice teacher of St. Paul, Minn., with a group of pupils; Eola Henderson, voice teacher of New Orleans and several students; and Harold Stark, head of the voice department of the Iowa State University.

SIBYL SAMMIS-MACDERMID

Sibyl Sammis-MacDermid's New York studio was the scene on October 13 of a program of Mana-Zucca songs. The composer officiated at the piano, and the singers were Grace Keilt, soprano; Wallace Magille, baritone; Violeta Flores, coloratura soprano; and Doris Doe, contralto of the Metropolitan Opera, who made this appearance just before her departure for a Western tour. The studio was filled with an audience appreciative of an evening of keen musical pleasure. S. M.

IRMA SWIFT

Steven Barry, pupil of Irma Swift of New York, is appearing over the radio under the title of the Manhattan Melody Man. Mr. Barry's song interpretations have been heard over WHN, WMCA and WOR, besides the Morning Parade of WEAF and Cobina Wright's Matinee Hour on WABC. He is to be heard over WNEW on Wednesday afternoons, resuming his appearances on this station after a summer at the Provincetown Club, Cape Cod, Mass.

LA FORGE-BERUMEN

Dale Gilliland, baritone, pupil of Frank La Forge of New York, recently was appointed to the post of an assistant voice teacher at Ohio State University. Mr. Gilliland has had wide experience in concert and radio work and was heard last August at the La Forge-Berúmen studios in recital, and also on the La Forge-Berúmen Hour over the Columbia network.

Harrington van Hoesen, baritone, was soloist at the meeting of The Bohemians at the Harvard Club, New York, on October 14. Mr. van Hoesen sang the Zigeuner Lieder by Brahms, with Frank La Forge at the piano.

MRS. DANIEL SULLIVAN

Regina Senz, soprano, artist-pupil of Mrs. Daniel Sullivan of New York, was assisting artist to Tito Schipa in a recital at Orchestra Hall, Detroit, on October 4. Miss Senz sang two groups, including Volks Liedchen (Schumann), the Qui La Voce from Bellini's I Puritani, The Lass With the Delicate Air (Arne) and Clavelitos (Valverde).

Padwa Sails on the Normandie

Vladimir Padwa left with Mischa Elman on the SS. Normandie, October 23, for a two-months' tour of southern Europe and Africa. The pianist has previously toured South America and Europe with Elman.

CONSERVATORIES and SCHOOLS

Lawrence Conservatory of Music

The faculty concert series, presented annually at Appleton, Wis., by members of the staff at Lawrence Conservatory of Music, was opened September 26 by Gertrude Miller Claver, newly appointed instructor in piano. Mrs. Claver included selections by Bach, Schumann, Chopin, Debussy, and Bartok on her program. On October 24 the second concert was presented by Cyrus Daniel, professor of theory and composition, and Percy Fullinwider, professor of violin. The program, featuring original inwider, was performed by Professor Fullinwider was performed by Professor Fullinwider and the Conservatory Quintet. Remaining concerts on the series include Dorothy Draheim, pianist, and Marshall Hulbert, baritone, November 24; LaVahn Maesch, organist, December 1; and Gladys Ives Brainard, pianist, January 9.

Xi Chapter of Sigma Alpha Iota climaxed its rushing activities October 7 with pledging service at Buttes des Morts Country Club. Gertrude Miller Claver was installed as a patroness.

Faculty members who have accepted positions in Appleton and Neenah churches for the current year include Dean Carl J. Waterman, director of music, First Methodist Church; Cyrus Daniel, organist, First Methodist Church; LaVahn Maesch, organist and choirmaster, First Congregational Church; Marshall Hulbert, director of music, Memorial Presbysterian Church; Albert A. Glockzin, director of music, All Saints Episcopal Church; Barbara Simmons Webster, organist and choir director, St. Thomas Episcopal Church, Neenah, Wis.; Francis Proctor, organist and director, and Gertrude Farrell, soprano soloist, at the First Presbyterian Church of Neenah.

The teacher placement bureau announces the professional engagements of twenty Lawrence Conservatory graduates during the past spring and summer season. M. H.

Philadelphia Conservatory of Music

PHILADELPHIA.—The D. Hendrik Ezerman Foundation Scholarship in piano was awarded in open contest to Joseph R. Battista at The Philadelphia Conservatory of Music on September 27. Mr. Battista will receive a full season's tuition with Dr. Olga Samaroff Stokowski. The Samaroff Scholarship was won by Dorothy Seltzer from Norristown, Pa. Mary Gorin will hold the Hood Scholarship in piano for this season. Ruth T. Barnhouse, Catherine H. Quinn and Dorothy Wilson each receive a half scholarship in piano with Dr. Samaroff.

VERA WEIKEL,
soprano, has been awarded a fellowship at the Juilliard Graduate School, New York. Miss Weikel was heard in a New York recital last season at Carnegie Chamber Music Hall.

Francis Macmillen Touring Europe

Francis Macmillen is in the midst of a European tour that will keep him occupied until his scheduled return to the United States early in December. His first American appearance of the season is to be in New York at Town Hall on December 9.

The violinist spent the month of September in Biarritz with Mrs. Macmillen and then went to Paris and London for recitals. His last appearance in London was made nine years ago, when he gave a joint recital with John Charles Thomas. On November 28, Mr. Macmillen will appear in Stockholm and following the recital be entertained by the American Minister to Sweden, Lawrence Steinhardt, and Mrs. Steinhardt. He will also make a tour of Poland.

North Newark Artists' Series Planned

A series of concerts, entitled the North Newark Artists' Concerts, are announced for the Elliott Auditorium, Newark, N. J., sponsored by the faculties of Elliott Street and Ridge Street Schools and the Ridge Street Parent Teachers' Association. On December 20, a performance of Flotow's Martha will open the course, presented by the National Music League Opera Company; January 24 brings a concert by the Marianne Kneisel String Quartet and John Herrick, baritone; February 14, a program by Otto Schlaaff and Robert Riotte, duo-pianists, and May Korb, soprano; March 20, the Latvian Singers in a program of dramatized scenes from the Russian Church and Village Carnivals.

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New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, November 2
Serge Rachmaninoff, pianist, Carnegie Hall (A)
Gari Shelton, pianist, Town Hall (A)
Francis Moore, pianist, Town Hall (E)

Sunday, November 3
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Paulina Ruvinska, pianist, Town Hall (A)
Music Guild Concert; Muriel Kerr, pianist; Leonard Liebling, commentator; Town Hall (A—5:30)
Mathilde McKinney, pianist, Town Hall (E)

Monday, November 4
Marina Yurlova, dancer, Town Hall (A)
José Echaniz, pianist, Town Hall (E)

Tuesday, November 5
Philadelphia Orchestra, Carnegie Hall (E)
Anna Hamlin, soprano, and Floyd Townsley, tenor, Town Hall (E)

Wednesday, November 6
Selma Kramer, pianist, Town Hall (E)

Thursday, November 7
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, November 8
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Roland Hayes, tenor, Carnegie Hall (E)
Tatiana Sanzewitch, pianist, Town Hall (E)
Virgil Thomson Program, New School for Social Research (E)

Saturday, November 9
Henriette Michelson, pianist, Town Hall (A)

Sunday, November 10
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Creighton Allen, pianist, Steinway Hall (A)
Louis Shenk, baritone, Town Hall (A)
Music Guild Concert; Nancy Wilson and Genia Luboshutz, cellist and pianist; Leonard Liebling, commentator; Town Hall (A—5:30)
Erica Morini, violinist, Town Hall (E)

Monday, November 11
Harvey Shapiro, cellist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, November 12
David Bryuley and Norman Notley, duet recitalists, Town Hall (A)
New York Women's Symphony Orchestra, Carnegie Hall (E)
John Carroll, baritone, Town Hall (E)

Wednesday, November 13
Zlatko Balokovic, violinist, Carnegie Hall (E)
Ria Ginster, soprano, Town Hall (E)
Carl Saliani, pianist, Steinway Hall (E)

Thursday, November 14
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Marga Waldon, dancer, Barbizon-Plaza (E)

Friday, November 15
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Arthur Loesser, pianist, Town Hall (E)

Saturday, November 16
James Friskin, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
La Argentina, dancer, Endowment Series, Town Hall (E)

Sunday, November 17
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Webster Aitken, pianist, Town Hall (A)
Music Guild Concert; Florence Easton, soprano; Leonard Liebling, commentator; Town Hall (A—5:30)
Beatrice Belkin, soprano, and Vrionides Sinfonietta, Town Hall (E)

Monday, November 18
National Orchestral Association, Carnegie Hall (E)
Lee Pattison, pianist, Town Hall (E)
Helen Lanier, soprano, Barbizon-Plaza (E)
Bessie Trent, soprano, Steinway Hall (E)

Tuesday, November 19
Roman Totenberg, violinist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
Frederic Langford, tenor, Town Hall (E)

Wednesday, November 20
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Thursday, November 21
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, November 22
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (E)
Roger Sessions Program, New School for Social Research (E)

Saturday, November 23
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Povla Frijsh, soprano, Town Hall (E)

Sunday, November 24
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Florence Page Kimball, soprano, Town Hall (A)
Music Guild Concert; Grisha Goluboff, violinist; Leonard Liebling, commentator; Town Hall (A—5:30)
Edith Lorand and Her Hungarian Orchestra, Carnegie Hall (E)
Audray Roslyn, pianist, Town Hall (E)

Monday, November 25
Marion Kerby, diseuse, Town Hall (A)
Carnegie Centenary Concert, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, November 26
Remo Bolognini, violinist, Town Hall (A)
Musical Art Quartet, Town Hall (E)

Wednesday, November 27
Eugene List, pianist, Town Hall (E)
Lotte Lehmann, soprano; Harold Bauer, pianist, Waldorf-Astoria (E)

Thursday, November 28
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, November 29
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Don Cossack Russian Male Chorus, Carnegie Hall (E)
Mila Kocova, coloratura soprano, Endowment Series, Town Hall (E)

Saturday, November 30
Ernest Hutcheson, pianist, and Felix Salmond, cellist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Giulio Ronconi, baritone, Town Hall (E)

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Giacomo Bourg, Baritone and Teacher, Active in New York

Giacomo Bourg, former baritone of the Royal Opera of Vienna, has been for some years located in New York. Mr. Bourg is the teacher of many leading singers who occupy prominent place in church choirs, synagogues, and in the opera and concert world.

In a recent interview he talked of singers' problems, expressing himself as decidedly opposed to the so-called "local effort school."

"I require of singers thought and definite plan in study," said Mr. Bourg, "and I stress both mentality and temperament, pointing out the fact that the only successful singers are those combining these factors."

Mr. Bourg gives the impression of a cultured, traveled and experienced man of the world. He not only talks about singers' dificulties, but can exemplify his treatment for overcoming them. Following the summer, Mr. Bourg has resumed instruction of his students. F. W. R.

Heyman Songs Sung in Europe

Katherine Heyman's Rain Song, which had to be repeated when it was sung in Town Hall, New York, last season, was performed in Copenhagen, October 10, by Eleanor Steele and Hall Clovis, duetists. They also introduced another Heyman song, Night Clouds, and gave both numbers with orchestral accompaniment in their radio program at Amsterdam on October 20. The two songs are to be sung at Monte Carlo in December, as well as in other cities on the Steele-Clovis tour.

Richard Krull, Baritone, Active in Recital Field

Richard Krull, baritone, is an American artist, of German-Dutch ancestry. He was born and reared on a fruit farm, and received his early musical training from his father, director of the local church choir.

(Photo by Sterling)
RICHARD KRULL

Later, Mr. Krull had experience in organ building. His debut as a singer took place in 1928, when he sang Ferrando in three performances of Il Trovatore. Since then he has appeared extensively in recital and as soloist with various organizations.

Mr. Krull's list of engagements for the year 1935 is a lengthy one. On January 22, he took part in one of the Diaz Tuesday Afternoons at the Waldorf-Astoria, New York; 24, he appeared for the Cheerio Club, Central Park Casino, New York; February 13, he had a re-engagement with this organization; May 10 and 24, he sang before the Century Theatre Club at the Commodore Hotel, New York; July 4 and 11, at the Warren Hotel, Spring Lake, N. J.; 14, the Shoreham Hotel, Spring Lake, N. J.; 20 and 21, the Monterey Hotel, Asbury Park, N. J.; 22, at the Ocean Grove Auditorium, Ocean Grove, N. J.; 28, the Stockton Hotel, Sea Girt, N. J.; August 11, the Essex and Sussex Hotel, Spring Lake, N. J.; 21, at the Erie Stadium, Erie, Pa.; 28, Mr. Krull broadcast from Cleveland, O.

The baritone will sing at the Hotel Traymore, Atlantic City, N. J.; the Belvedere Hotel, Baltimore, November 17; the Shoreham Hotel, Washington, D. C., November 28. On December 8, he is to be heard at the Huntington Hotel, St. Petersburg, Fla.

Epsilon Epsilon Chapter Holds New York Musicale

A musicale was given by the Epsilon Epsilon Alumnae Chapter of Sigma Alpha Ioata on October 22 at the Midston Club, New York. The program was given by Charlotte Ryan, soprano, formerly of the Metropolitan Opera; assisted by Mary and Virginia Drane, duo-violinists. Jettie J. Denmark was at the piano for Miss Ryan in numbers by Liszt, Debussy, Schubert, Schumann, A. Walter Kramer and Clara Edwards. She also sang two songs by Charles Haubiel, To You and The Cosmic Christ, with the composer accompanying her. The Misses Drane, with Jacqueline de Moore supplying the piano background, were heard in items by Brahms and Sarasate and the Handel sonata No. 2. Miss Ryan closed the program by singing Il Était un Roi de Thulé, from Gounod's Faust.

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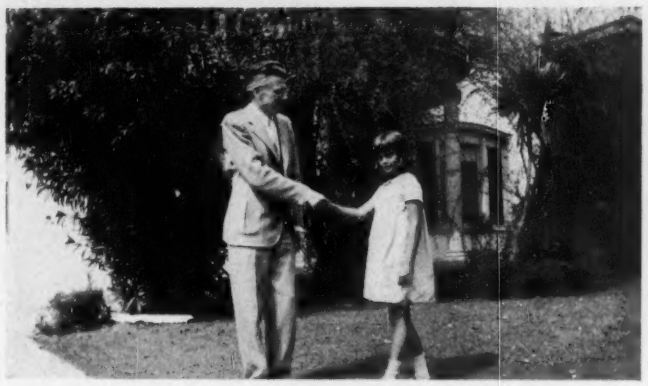

HOMER GRUNN and MARY ELLIN BERLIN,
his pupil, eight years of age, daughter of Irving Berlin, the song writer, who is now at the RKO-Radio Studios in Hollywood. Mr. Grunn is active in Los Angeles.

CONSTANCE BEATUS,
dramatic soprano, opens her concert season with an engagement in Jersey City at the Business and Professional Women's Club, in early November.

MISCHA ELMAN,
violinist, sailed on the SS. Normandie on October 23 to fulfill European engagements.

HANNA BROCKS,
(center) New York voice teacher and two of the first pupils at her summer session at the Lake Champlain Club in Vermont last summer. On Miss Brocks' left is Alice Lillie of Hartford, Conn., and Isabel Varrick of Passaic, N. J. Miss Brocks has already opened her New York studios.

RADIE BRITAIN,
Chicago composer, and a group of other young composers who spent the summer at the MacDowell Colony. These are, from left to right: James Spencer of Michigan, Spencer Norton of Oklahoma, Joseph Wagner of Boston, Miss Britain, David Diamond of New York, Burle Marx of Brazil, Mr. MacDougal of Massachusetts and Sol Cohen of Michigan.

AMELIA BRADDOCK,
mezzo-soprano, will give a joint program with Isiah Seligman, pianist, at the Educational Alliance, New York, on November 17.

HELEN REYNOLDS,
violinist, director of the newly-formed mixed string quartet which bears her name. The quartet will present concerts in the Eastern states during the current season.

FRED BULDRINI, violinist, and RAMON RUIZ,
pianist, will give a joint recital in Forest Hills, L. I., on November 5 and at the Barbizon, New York, November 26. Mr. Buldrini appeared on the Save the Academy of Music program on October 22, being heard in the Sarasate Malagene.

LILLIAN EVANTI
with her Russian wolfhound. The American singer is making a coast to coast tour this season and will be guest artist at the Russian Embassy at the invitation of Ambassador Troyanovsky. Among her bookings last season was a recital at the White House. Miss Evanti has an extensive opera and concert repertoire and is known in the capitals of Europe.

(See Inside Front Cover for Additional News Pictures)

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Weekly Review of the World's Music

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